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DOES THE NYPD PROFILE RAPPERS?

APRIL 30, 2001

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Finally, science gets serious about female pleasure

Beyond Viagra

By Hillary Rosner

Plus

Mr. Caroline Kennedy's Family Project

Wolff on a TV Renaissance Man

Carlson on the Ultimate D.C. Status Symbol

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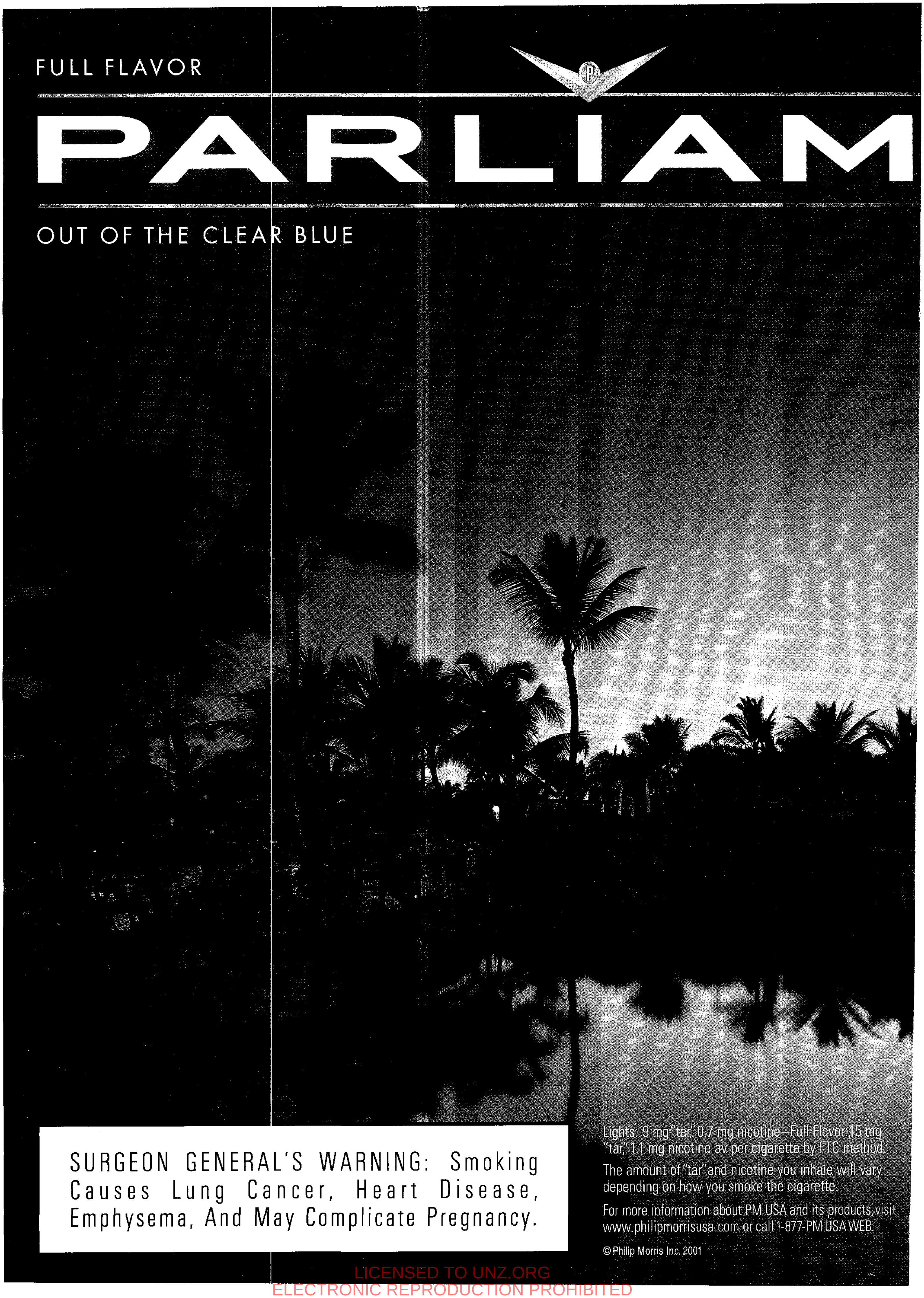

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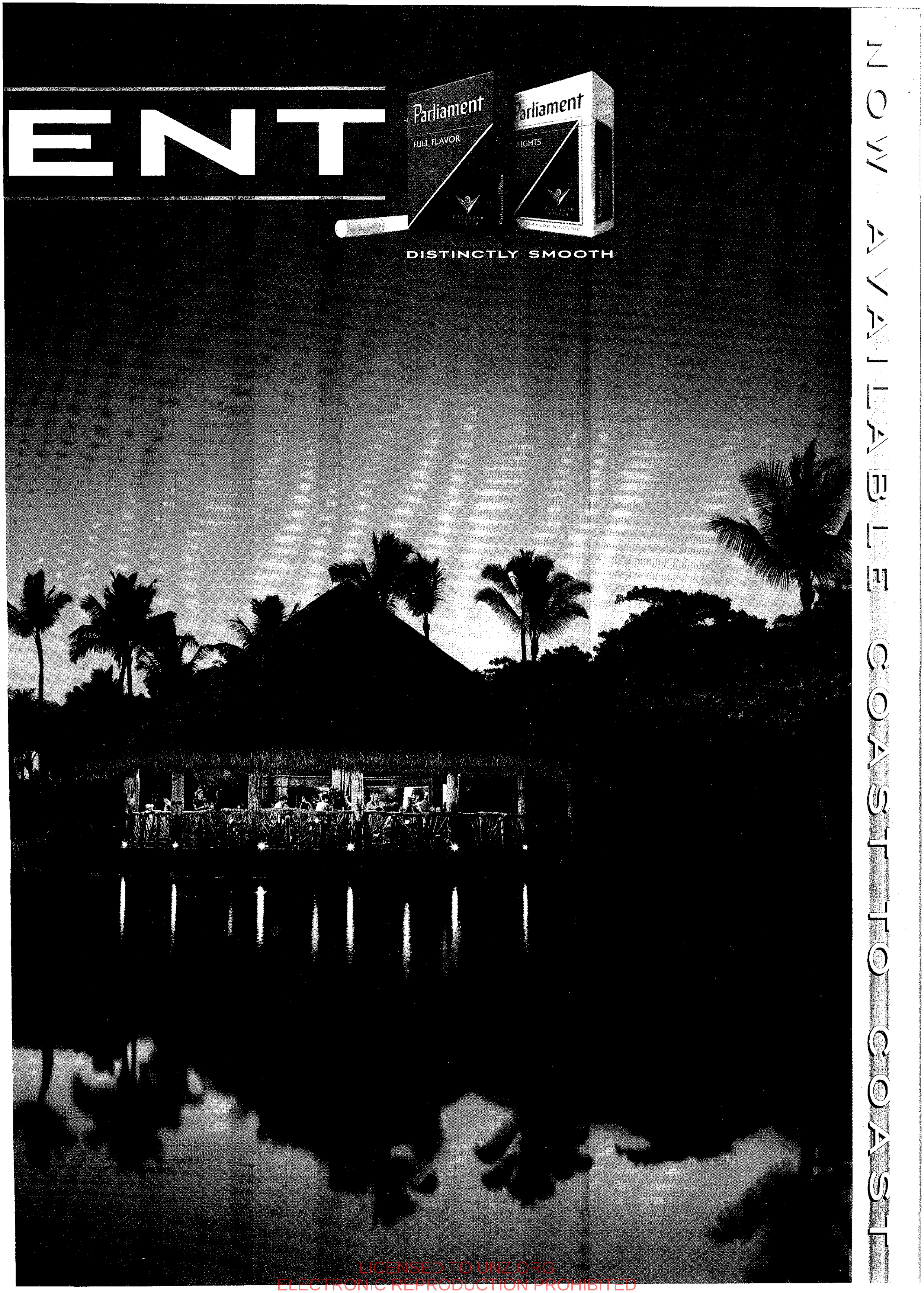
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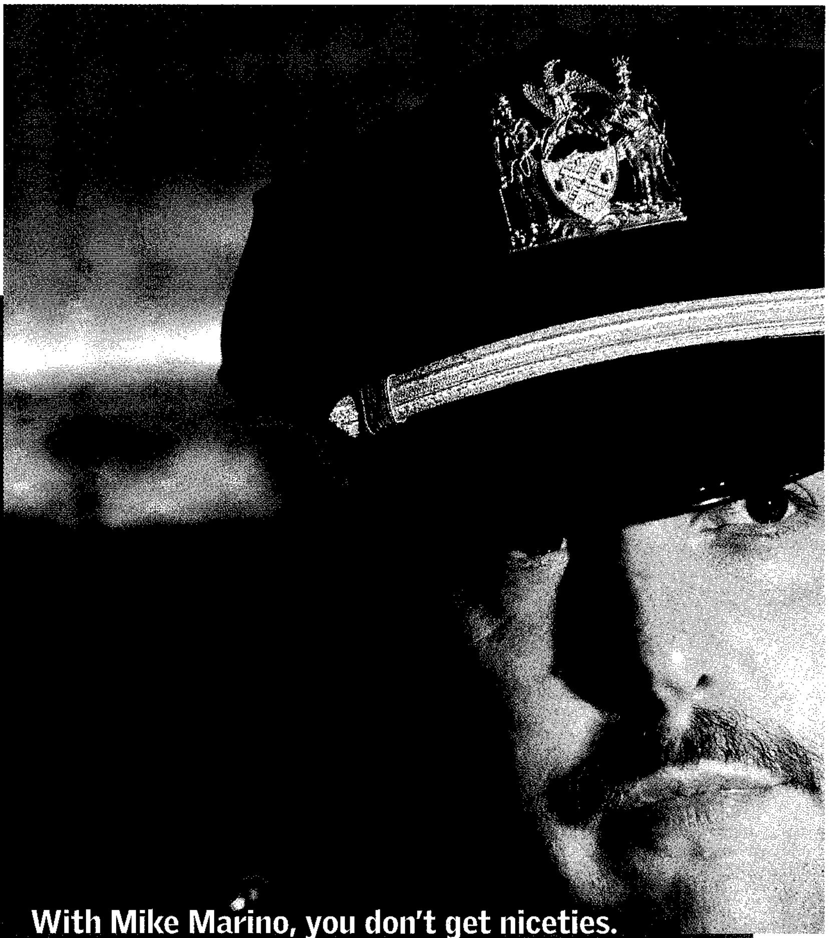

With Mike Marino, you don't get niceties.

You get the truth."

—Former NYPD Chief of Department Lou Anemone, page 32

24 Second Sex Rx By Hillary Rosner

Now that Viagra has transformed the sex lives of men (to varied reactions from their wives), medical researchers are finally starting to focus on the far more complicated sexual problems of women. Will dream creams, orgasm pills, and high-tech suction devices lead to a second sexual revolution? Or just another market for drug companies? Either way, it's a brave new world at the urology clinic. Gentlewomen, start your engines.

32 NYPD Blues By Greg Donaldson

For tough-talking, legendary NYPD Deputy Inspector Mike Marino of Crown Heights' 77th Precinct, police work isn't a job but a calling: "Like a priest," he says. But between a mayor obsessed with crime statistics and a populace highly sensitized to police excess, being a cop has never been tougher. Can Marino keep crime down in his precinct while doing his job by the numbers?

40 Behind the Screens By Jeffrey Hogrefe

Okay, so he's married to Caroline Kennedy. But nobody's quite sure what interactive pioneer Edwin Schlossberg—a fierce protector of his family's privacy—actually *does*. Now there's highly public proof: a stunning new History Center project for the Ellis Island museum that will help countless families—including his—trace their roots.

COVER: PHOTOGRAPH BY KAREN KUEHN.
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Photograph by Marc Asnin.

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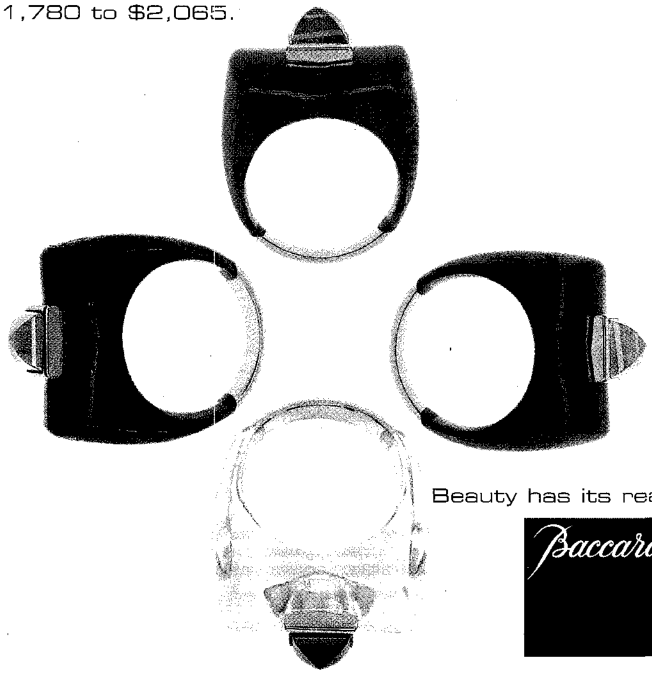

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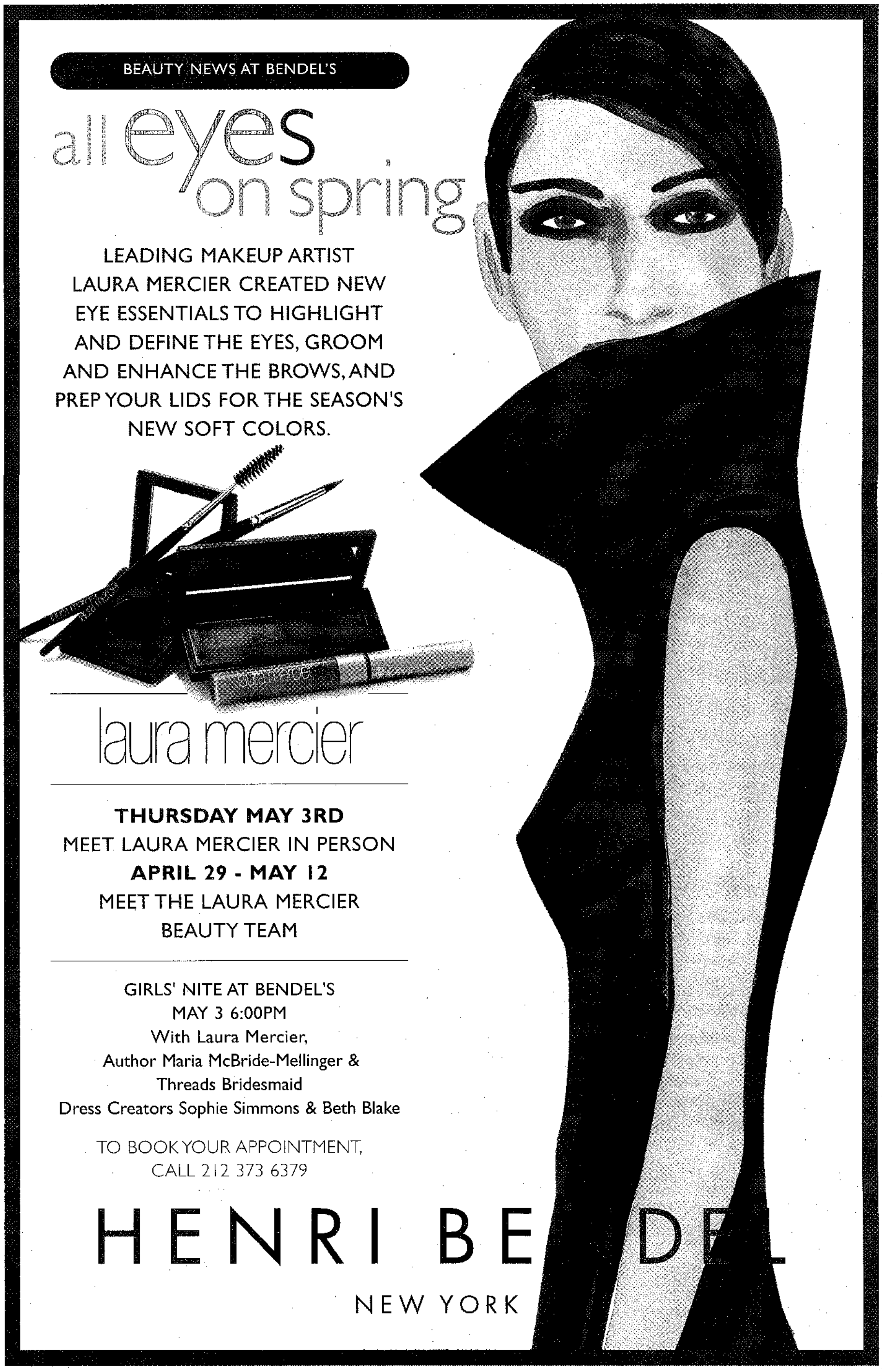

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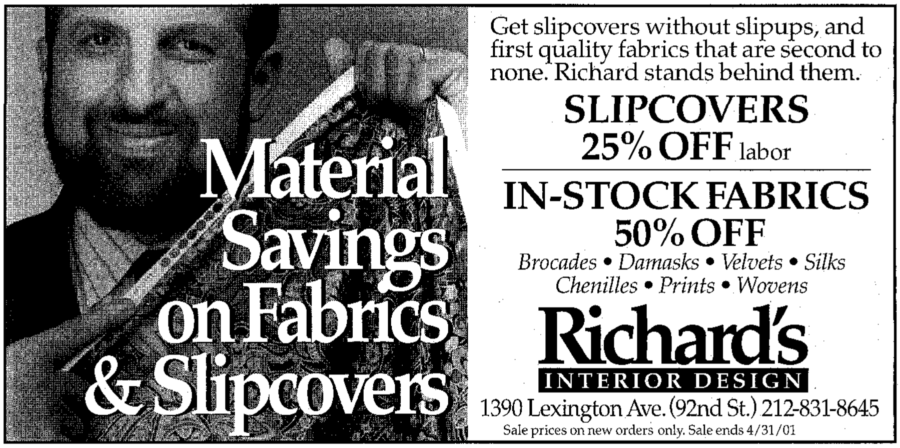

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Letters

> "Superintendents and principals have far less control than precinct commanders."
> —Fred Buffa

Separation Anxiety

Whatever one thinks of Craig Horowitz's case for dividing Jerusalem, its practical application remains impossible ["Divided We Stand," April 9]. Yasser Arafat has shown that the Palestinian Authority is either unwilling or unable to conduct good-faith negotiations that will lead to a final-status agreement with Israel. Arafat rejected Ehud Barak's Camp David proposal to share the city and refused to present any counterproposal. He has demonstrated no willingness to quell the continuing Palestinian violence. Certainly, more must be done to enhance the quality of life for Jerusalem's Arabs. In light of the reality of Palestinian violence and maximalist strategy, however, Mr. Horowitz's assumption—that a final Israel-Palestinian agreement on Jerusalem is possible—reads like a relic from another era.

Abraham H. Foxman, MANHATTAN
NATIONAL DIRECTOR, ANTI-DEFAMATION LEAGUE

In Craig Horowitz's otherwise thought-provoking piece, the legitimate concerns of the Christian communities were simply overlooked. If the solution to the question of Jerusalem is essential to any peace settlement in the Middle East, the negotiators must consider the interests of all the people of the region.

Mark Momjian, PHILADELPHIA, PA.

Arrested Development

How can you compare preventing crime and arresting criminals to teaching children ["The City Politic: Learn, Baby, Learn," by Michael Tomasky, April 9]? School superintendents and principals have far less power and control than precinct commanders. Many students come to school emotionally stable, properly fed and clothed, and urged to do well by an involved parent or guardian. Many do not. If these children don't learn at a certain pace, are educators solely to blame? A child is in school for approximately six and a half hours a day. What happens to him the rest of the day is equally important.

Fred Buffa, STATEN ISLAND

Michael Tomasky's article is downright insulting to anyone who has spent even a day teaching in the New York public-school system. In the school where I teach first grade, we're forced to chip in to lease a copy machine because it's not in the school's budget and have an outstanding grievance with the Board of Education for basic supplies like chart paper and pencils. Teachers and school administrators do not go into education for the money. But expecting schools to function effectively on the resources we're provided is tantamount to giving Wolfgang Puck a pound of ground beef and demanding he produce filet mignon. Would you suggest firing him if he didn't deliver?

Nicole Baker, MANHATTAN

Curious George

Dubya is a classic example of how a successful person is never considered dumb ["This Media Life: The Stupids," by Michael Wolff, April 9]. He mangles his syntax and shows an appalling lack of knowledge about current events, yet the media insist Bush is a smart guy who's been underestimated. Where is the evidence to support this? In the presidential race, he blew a twenty-point lead and was appointed by the Supreme Court. As president he has yet to wheel and deal the way savvy politicians do or demonstrate any form of leadership. Thanks for telling it straight.

Reba Shimansky, BROOKLYN

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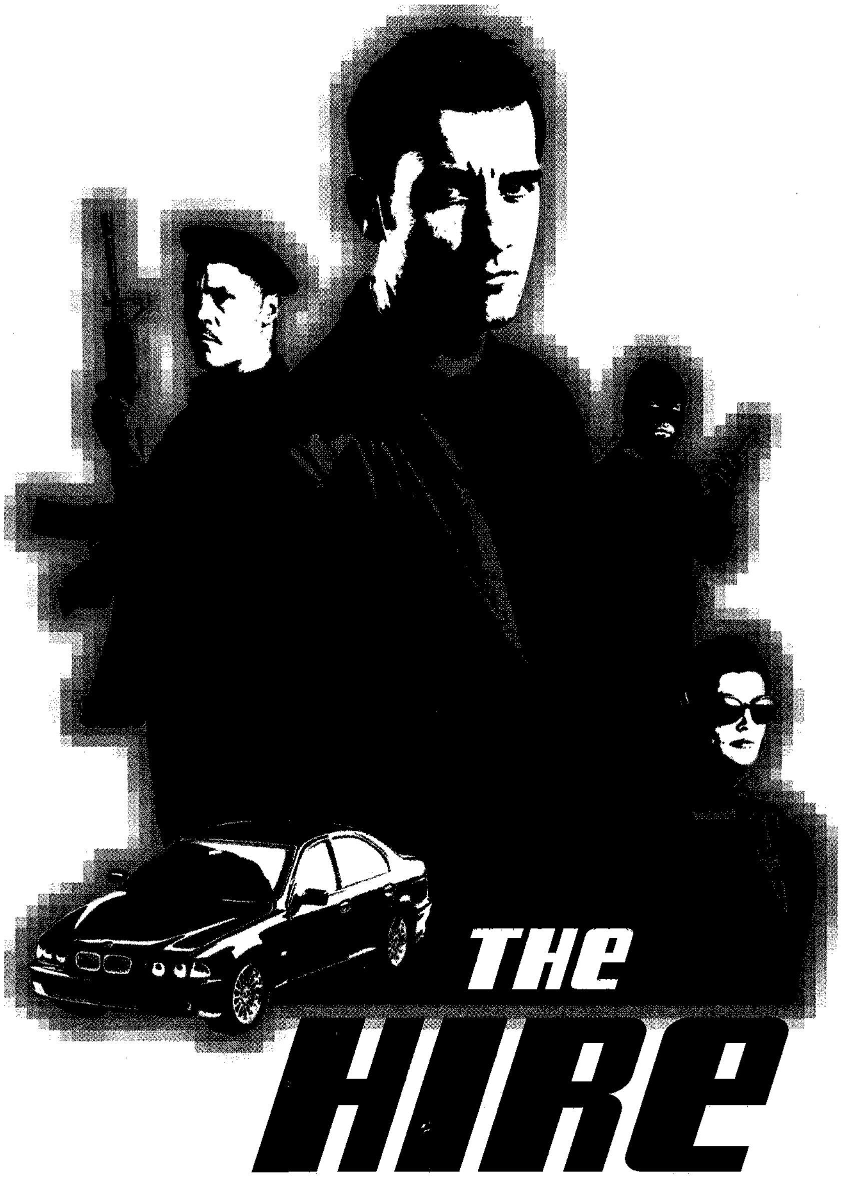

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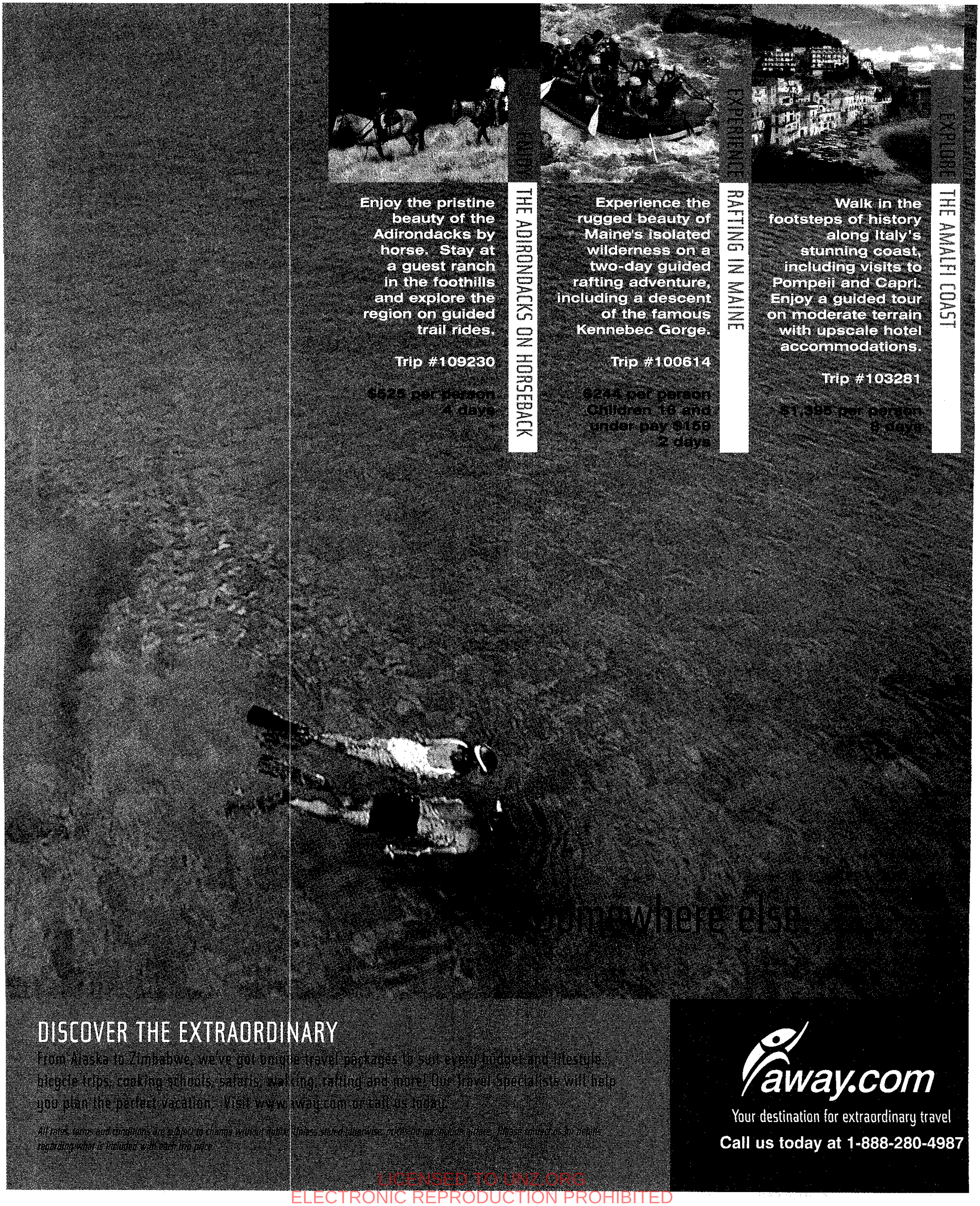

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Intelligencer

By Beth Landman Keil and Ian Spiegelman

The Ongoing Search for Bad Booze

Shocked diners and revelers at Eugene were subjected to a real-life *Law & Order* experience recently when what seemed like half the 13th Precinct descended on the cavernous hot spot—where **Madonna, Ashley Judd,** and **Rod Stewart** have recently frolicked—in a search for indecency. Palms sweated as nearly 50 agents from the NYPD's Narcotics and Vice Enforcement divisions and the State Liquor Authority swept through the joint during peak partying hours, sending patrons fleeing. While the men in uniform examined bottles with flashlights and ran tests to see if the liquor was watered down, the D.J. began playing a song by The Police over the sound system. "I'm glad he has a sense of humor," cracked a waiter. (You'll be pleased to know that the bar's liquor was pure, and that no drugs were found.) A participating officer helpfully informed us that the unexpected visit was actually part of a long process that begins with the deployment of narcs and underage decoys and ends with the total onslaught we were witnessing. Oh, he added that this is strictly routine. "There are 21 clubs in this precinct," said the cop, "and Eugene is just one of the ones we're going to tonight." Now that fellow 13th Precinct partyer **Peter Gatien** has thrown in the towel, we suppose they've got to keep busy *somehow.*

Like Marc Rich Will *Ever* Come Back to New York

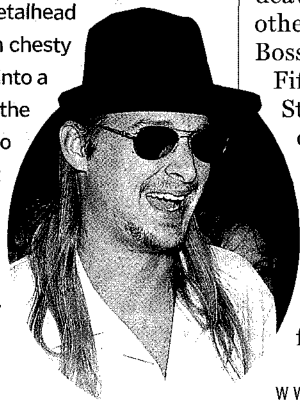
When you're getting slapped around in the press as much as **Marc Rich** is, you're grateful for the few defenders you have left. A budding 15-year-old journalist named **Jordana Zizmor** discovered that recently when Rich sent her a personal note from his Swiss hideaway, thanking her for a kind opinion piece she'd written about him in the teen section of *The Jewish Week.* "What bothers me," wrote the Ramaz School soph, who happens to be the daughter of rainbow-haloed dermatologist Dr. **Jonathan Zizmor**, "is the rush to kick this guy after he has already been kicked to the ground. This is simply not the Jewish way." In a note delivered to Zizmor at school, Rich told his youthful empathizer, "I liked very much what and how you wrote." But if you're waiting for the presidentially pardoned financier to come home, the last line of the missive would indicate that you shouldn't hold your breath. "He said he'd be glad to meet me if I was ever in Switzerland," reports Zizmor. "My mom said I should go, but I don't know. Like, I'm *ever* going to go to Switzerland."

Madonna and Ricky: They've Got Mail

The familiar voice of America Online will be a lot more familiar in the next month. The Internet monolith has rounded up twelve celebrities to record the famous "You've got mail" along with "Welcome" and "Goodbye." Starting April 30, a new voice will be offered three times a week, with Web surfers guessing the speakers' identities for a chance to win prizes like a trip to the 2001 Blockbuster Awards or one of three Mazda Miata roadsters. While AOL would provide us with only the most obscure hints as to whom they've bagged for the campaign, we can safely assure you that they include **Madonna, Ricky Martin, Rob Lowe,** and the gals of Destiny's Child. A company rep would not confirm or deny our uncanny forecasts, but that's nothing new.

Kid Rock Eats a Slice of Humble Pie

Though he appeared at girlfriend **Sheryl Crow**'s surprise performance at the Cutting Room last weekend, **Kid Rock** had some humiliation to endure and lots of kissing-up to do before the evening was through. Just days before, the stringy metalhead had been photographed at the Chambers hotel in a far too cozy pose with chesty rock groupie **Pamela Anderson,** and was rumored to have disappeared with her into a room during the party. So when Crow called her pal **Gwyneth Paltrow** onstage, the throaty singer smiled, looked at Rock in his front-row seat, and said, "Here's to small-breasted women." Next, the rock-rapper climbed onstage wearing a giant bunny outfit and sang "If I Were President," ad-libbing the line, "My First Lady would surely be Miss Sheryl Crow." The songstress, who at this point was sitting with *Sex and the City* star **Chris Noth**, the club's co-owner, turned to the actor and said, "He used my name in his song—he's redeemed." Just so long as Kid isn't spotted with **Carmen Electra** anytime soon.



A Window Into Celebrity Souls

Once again, celebs endeavor to prove they have other talents. The Hugo Boss store opening today at Fifth Avenue and 56th Street features window displays designed by such hot commodities as **Laurence Fishburne, Will Smith,** and **Julianna Margulies** (pictured). And when you give an actor free rein, anything is

Photographs: from top, Robin Platzer/Twin Images; Fitzroy Barrett/Globe Photos; Robin Platzer/Twin Images.

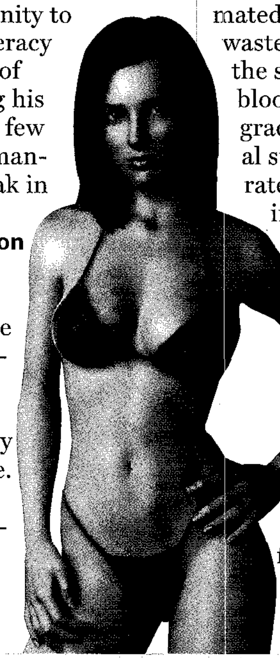
Intelligencer

I Love Your Yacht Just the Way It Is

If you want to know who **Billy Joel** is dating—and who doesn't?—just check out his yacht. Originally called *The Redhead,* the boat was reportedly named in homage to former girlfriend and carrot-top **Carolyn Beegan** and is rumored to have been renamed *The Islander* at the insistence of Beegan's blonde and apparently jealous successor, **Trish Bergin**. But now that *their* relationship has simmered down, the schizophrenic boat has reverted back to its original moniker (though there's no word on whether Beegan's back in the picture). The Piano Man's rep claims the changes have nothing to do with his blonde phase, explaining that "everyone knew his boat was named *The Redhead,* so when he moved up-island from the Hamptons last year"—selling his home to **Jerry Seinfeld** for $32 million—"he wanted to change the name to *The Islander* to retain some privacy." Unfortunately, according to the rep, Joel made *The Islander* change unofficially, and "there's so much paperwork involved in renaming a boat, and it's so expensive, that he just decided to keep the original name after all." We understand—it's hard to afford those kinds of fees on a rock-star salary.

possible. Going for her vision of "old Hollywood," Margulies designed her display based on the 1985 film epic *Out of Africa*. Fishburne, in a philosophical mood, took images from the Jedi training sequence in *The Empire Strikes Back,* being a firm believer in Yoda's heady teaching, "Do or do not. There is no 'try.' " For his part, Smith seems to be following the Hollywood maxim "For thine own self promote" by filling his window with shots of **Muhammad Ali**, whom he's playing in an upcoming bio-pic. **LL Cool J** is taking the opportunity to promote literacy with stacks of books filling his space, but a few of his CDs managed to sneak in as well. The Nets' **Stephon Marbury**, meanwhile, pays homage to his hometown of Brooklyn with a Coney Island scene. Thanks for keepin' it real, Stephon.

Talk About Fake Breasts . . .



If you recognize the cover girl for this year's *Maxim Hot 100,* you're probably a lot younger than us. The simmering brunette staring out from newsstands come May will be none other than Dr. Aki Ross (pictured), the alien-slaying, computer-generated star of this summer's apocalyptic thriller *Final Fantasy: The Spirits Within*. Artists from Columbia Pictures, *Maxim,* and Square Pictures teamed up to transform Aki from the flick's animated (and fully clothed) wasteland warrior into the seemingly flesh-and-blood swimsuit model gracing the mag's annual supplement, which rates 100 up-and-coming hotties. Editor-in-chief **Keith Blanchard** says of his latest cover girl, "It's very unlikely she'll do anything embarrassing while we're still on press, but we're crossing our fingers her early nudes don't start surfacing on the Web." Aki, by the way, came in eighty-seventh on the list, while *Dark Angel*'s **Jessica Alba** scored first place. Our regrets to the thirteen lovely ladies who were beaten by a cartoon.

Maddening Journey at Supersonic Speed

Steve Madden may be in for a bumpy ride. According to a source close to the trendy cobbler, Madden is in a blossoming romance with hat designer and gal-about-town **Ivy Supersonic**. So far, the pair have paraded through such places-to-be-seen as Lotus and the Mercer Kitchen. "He seems to be pretty into her," a friend of Madden's tells us. "He likes her craziness, her outgoingness . . . her hats." The comely Supersonic certainly is outgoing. When we called her for comment, we were treated to an answering-machine greeting made from messages left by none other than **Tommy Lee** and **Snoop Dogg**. Our call was returned by Supersonic's manager, **Heidi Minx**, who told us that Supersonic and Madden are merely in talks to design a rock-and-roll-style shoe together. "Ivy doesn't date people she works with," says Minx. "Ivy's working 24/7." And we all know how much work you can get done at Lotus . . .

Additional reporting by Aric Chen and Seth A. Gladstone.

The Opposite of Kathie Lee

The expat daughter of former senator **Daniel Patrick Moynihan** will once again make her presence known in New York. **Maura Moynihan**—who's divided her time between the Indian subcontinent and the U.S. over the past 28 years—is launching a clothing line here. When we ran into the quirky 43-year-old at the Caron Foundation's tribute to MTV honcho **Tom Freston** last week, Moynihan told us that she was in town meeting with boutiques to sell her Choli (rhymes with "holy") line of Indian-esque womenswear. Choli, Moynihan explained, is the Sanskrit word for the blouse worn with a sari. The line consists of one-of-a-kind jackets, dresses, shawls, and shirts cut from antique silk and cotton saris. Having spent the past ten years working with Tibetan refugees in India and Nepal, Moynihan as businesswoman assured us she hasn't lost her liberal touch. "My tailors were making $20 a month, and I raised them to $50," she said, "which is huge for them." Moynihan is also organizing a cooperative in which all of her craftsmen will own a piece of the company. As for her dad, Moynihan says, "He's loving life as an academic and a teacher." Just like Bubba.

Photographs: top, Henry McGee/Globe Photos.

Scene

Pie à la Mode

On April 10 at the Angel Orensanz Foundation, **Joyce Maynard** revealed the secret to baking a perfect pie. "I get rid of all recipes, close my eyes, and just *feel it,*" the infamous memoirist explained. Maynard was at a benefit for the Moth, a literary storytelling group, where she was auctioning off her skills. (A bidder won Maynard, in his kitchen, intuiting a pie, for $175.) **Jonathan Ames** entertained the crowd—which included **Parker Posey**, *New Yorker* writer **Philip Gourevitch**, and **Tony Hendra**—by improvising a yarn about the Marquis de Sade in a lap-dancing saloon. "I didn't understand a bit of that," remarked George Plimpton, "but I know it was brilliant." DAVID AMSDEN

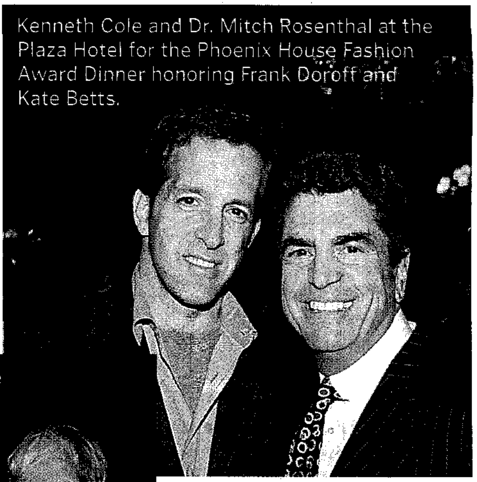
In the Bag

The small crowd (**Kate Betts, Ingrid Sischy, Hal Rubenstein**) who gathered for dinner at Bungalow 8 on April 11 was interested in the new, private club ("Very tropical" was the approving response) and in the Louis Vuitton European City Guides being fêted, but all eyes were on the prize: a large Vuitton keepall bearing **Stephen Sprouse**'s graffiti. Once the plates were cleared, the guests, including **Famke Janssen, James King,** and Sprouse himself (he abstained from the contest), were given a short quiz, and then a raffle was held. "Little *d,* little *u,* big *P,*" **Lauren duPont** whispered as the winning ticket was drawn. Sure enough, she won, and took her new bag down to her table to have it authenticated by the artist himself.

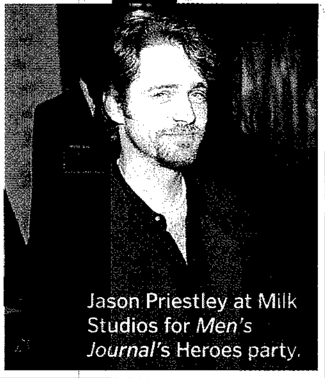
AMY LAROCCA

Photographs by Patrick McMullan

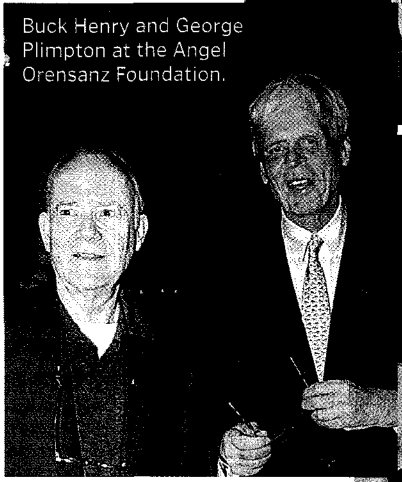
Stephen Sprouse, James King, Med Abbrous, Amy Sacco, and Famke Janssen at Bungalow 8.



Kenneth Cole and Dr. Mitch Rosenthal at the Plaza Hotel for the Phoenix House Fashion Award Dinner honoring Frank Doroff and Kate Betts.



Jason Priestley at Milk Studios for *Men's Journal*'s Heroes party.

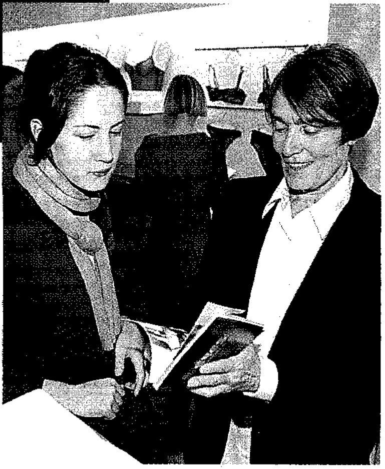


Buck Henry and George Plimpton at the Angel Orensanz Foundation.

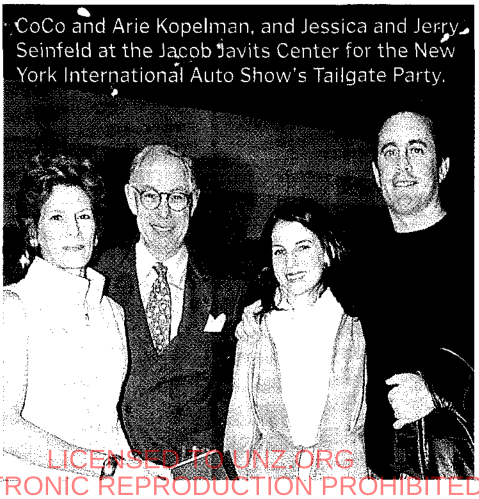
Bay Garnett and Paul Sevigny at Abaya to celebrate the release of Spacehog's latest album.

China Chow and Bai Ling at the Hudson Hotel for Women of Style, in honor of the Diamond Line Bracelet.

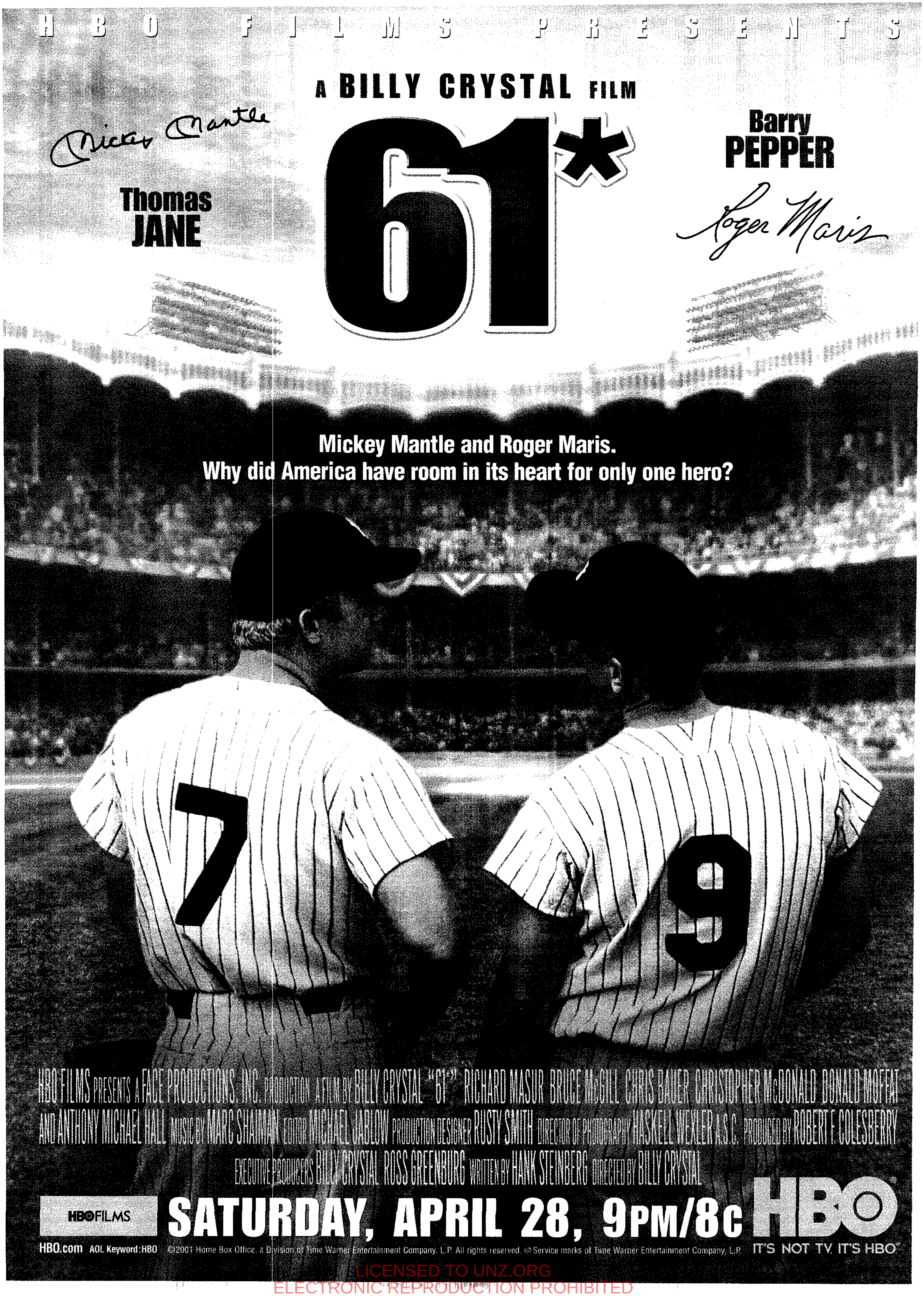
Celia Cruz at Chambers Hotel celebrating Divas 2001.



Patricia Herrera and Irène Leroux at a breakfast at the Eres boutique on Madison Avenue.



CoCo and Arie Kopelman, and Jessica and Jerry Seinfeld at the Jacob Javits Center for the New York International Auto Show's Tailgate Party.



HBO FILMS PRESENTS

A **BILLY CRYSTAL** FILM

Mickey Mantle

Thomas JANE

61*

Barry PEPPER

Roger Maris

Mickey Mantle and Roger Maris.
Why did America have room in its heart for only one hero?

HBO FILMS PRESENTS A FACE PRODUCTIONS, INC. PRODUCTION A FILM BY BILLY CRYSTAL "61*" RICHARD MASUR BRUCE McGILL CHRIS BAUER CHRISTOPHER McDONALD DONALD MOFFAT AND ANTHONY MICHAEL HALL MUSIC BY MARC SHAIMAN EDITOR MICHAEL JABLOW PRODUCTION DESIGNER RUSTY SMITH DIRECTOR OF PHOTOGRAPHY HASKELL WEXLER A.S.C. PRODUCED BY ROBERT F. COLESBERRY EXECUTIVE PRODUCERS BILLY CRYSTAL ROSS GREENBURG WRITTEN BY HANK STEINBERG DIRECTED BY BILLY CRYSTAL

HBO FILMS

SATURDAY, APRIL 28, 9PM/8c

HBO

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IT'S NOT TV. IT'S HBO®

Always there is a nervous edge of fear and whispered distant promises of sudden violence—Tom Davies

GOTHAM

Edited by Andrew Lee and Carl Swanson

NYPD Raps

After a series of high-profile run-ins with hip-hop musicians, the NYPD is circulating an internal list identifying their cars. Is it "rapper profiling"?

Jay-Z's recent gun-possession bust is only the latest in a spate of run-ins between the police and hip-hoppers. Was it a case of "rapper profiling"? Police Commissioner Bernard Kerik admitted last week to launching a hip-hop patrol formed, according to department spokesman Sergeant Brian Burke, after "a number of incidents in which musicians and their entourages engaged in reckless behavior. We've identified *individuals* in the music industry who've committed offenses. Profiling is an entire group of people." The unit's mandate is to gather intelligence—but there seems to be some confusion about exactly what information they're collecting. Last Friday, the *Post* disclosed the existence of an NYPD database containing more than 40 troublesome hip-hoppers, their photos, vehicles, and record labels. Sergeant Burke denies such a database exists. However, a document obtained by *New York* Magazine seems to suggest otherwise.

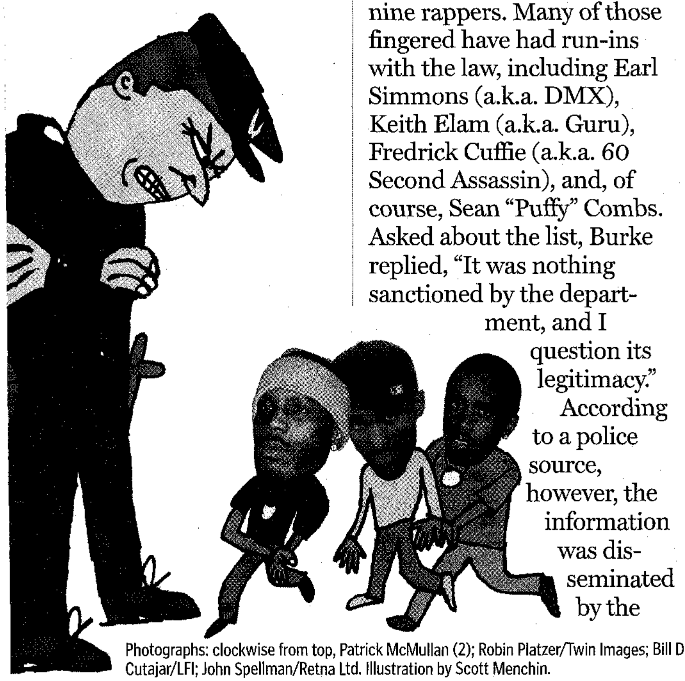
Three weeks ago, a spreadsheet appeared on the front desk of an NYPD station house detailing the makes, models, colors, and license plates of vehicles owned by nine rappers. Many of those fingered have had run-ins with the law, including Earl Simmons (a.k.a. DMX), Keith Elam (a.k.a. Guru), Fredrick Cuffie (a.k.a. 60 Second Assassin), and, of course, Sean "Puffy" Combs. Asked about the list, Burke replied, "It was nothing sanctioned by the department, and I question its legitimacy."

According to a police source, however, the information was disseminated by the Intelligence Division to precincts citywide. "A supervisor gave the list to an officer," reports the source. "They felt like the Lil' Kim shootout was the last straw, and that we needed this for our own protection." Distributing data to the rank and file for safety purposes is common practice, but the possibility that this list could be utilized for "rapper profiling" is hard to ignore—even for the cops themselves. "It sure sounds like profiling to me," says one cop.

So Jay-Z's people may not have been overreacting when, following his arrest for gun possession April 13, a source in his camp declared that a police policy of rapper profiling was responsible for his being sought out. Post-Puffy, "I think they're desperate to nail a rapper," he said.

"The list is idiotic," says one patrolman. "One day, an officer is going to stop one of these people, see a gun in his waistband, and have a valid arrest. Then the defendant will use this piece of paper as his defense, and a legitimate arrest will be screwed up by some desk jockey."

The guy who got Puffy off, lawyer Ben Brafman, foresees that, too: "The existence of that list could be used by a skillful criminal practitioner."



Photographs: clockwise from top, Patrick McMullan (2); Robin Platzer/Twin Images; Bill Davila/Retna Ltd; Anthony Cutajar/LFI; John Spellman/Retna Ltd. Illustration by Scott Menchin.

G SPOTS

THIS WEEK IN NYC

Yahoo's new honcho: Former Hollywood exec Terry Semel will take the reins as chairman and CEO. First Yahoo's stock value plummets, then it hires the guy who green-lighted *The Postman*.

PETA's worst-dressed list: Its first-ever roundup of fur aficionados includes Kid Rock and Madonna, but Star Jones tops the list. She won for square footage.

Buses full to bursting: Passenger loads double, but the MTA fails to add new vehicles. Its solution: free deodorant.

NYPD Marine recruitment: When city cops visit a North Carolina base, only 28 out of 52,000 Marines show interest. They don't want to be shipped to foreign countries like New York City.

Mariah vs. Janet: Carey's new $23.5 million-per-album contract with Virgin reportedly has her $10 million-per-album labelmate fuming. Somewhere, Paula Abdul bravely fights back tears.

Greenspan's surprise slash: An unexpected interest-rate cut sends stocks soaring. Dear God, give us a second boom and we promise not to piss it all away this time . . .

GUY NICOLUCCI

THE BIG QUESTION

What will you do if Hollywood goes on strike?

George Stephanopoulos, ABC News analyst: "Get ready for work—more room for news, right?"

Donny Deutsch, CEO, Deutsch Inc.: "As an advertiser, I'll be hammering the networks to get the lowest prices possible."

James Poniewozik, TV critic, *Time:* "I'll hire a couple of TV writers to do odd jobs around the house. I hear that when David E. Kelley polishes a hardwood floor, you can see yourself in it."

Dennis Franz, actor, *NYPD Blue:* "My house is under construction, so I'll probably be doing more supervising than I ever wanted to."

Jack Lechner, TV producer and author, *Can't Take My Eyes Off of You: One Man, Seven Days, Twelve Televisions:* "The appeal of marionettes and hand puppets would become much stronger."

Mark Golin, VP, AOL Moviefone: "I intend to buy two tons of canned pudding, a shotgun, a generator, a really big dog, and a cabin in Montana. There, I will sit out the inevitable social upheaval. Of course, I was going to do this anyway." JADA YUAN

Joey Was a Punk Rocker

Leave Home

Many extraordinary things happened in the wake of Joey Ramone's death from lymphoma on Easter Sunday. The lead singer of a band that never had a gold record (a band I managed from 1975 to 1980) got the lead obituary in the New York *Times.* Vin Scelsa described the outpouring of grief as the most massive for a musician since John Lennon died in 1980. Even the New York *Post*'s Andrea Peyser wrote a column approving of him.

Like Peyser, Joey came from Queens and found a warm welcome in the cruel and fickle New York That Matters. When the Ramones got off the subway in the East Village, they belonged, at last. Queens, for its part, was happy to see them go.

The Ramones were Not Forest Hills, as surely as the Kennedys were Not Beacon Hill and the Hollywood moguls were Not Pasadena. And as much as Tommy, Dee Dee, and Johnny Ramone didn't fit into that world, Joey was even more of an outcast. He reached his full six-foot-six-inch height at 14, shared none of the local ambitions, and wore Carnaby Street–style velvets—and was picked on, bullied, and scorned. So he reinvented himself and never looked homeward (except for song inspiration). Back there, they studied for the SATs and got cars for their 18th birthdays. The Ramones skipped school and took the subway.

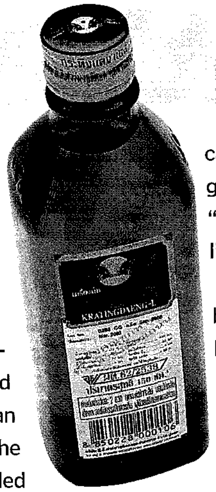
Were they a joke? Was Little Richard a joke? Is Eminem? You don't get it—stay home. Still, Joey lived to see most of his rock-'n'-roll dreams come true, except for that elusive hit record. (Although the band sold enough tickets in twenty years of touring to retire as millionaires.) Shrewdly, sarcastically, and succinctly, the Ramones lit fires all over the world. While bands that outsold them will be lucky to end up as footnotes, the Ramones are on the shortlist of twentieth-century innovators.

Joey had been battling lymphoma for years but kept his struggle private. "What I hate is they keep saying it's leukemia," he told friends. "Can't they get it right?" Would he set them straight?

"Some guy from *Spin* is coming to interview me," he told friends. "He'll have to ask 'How are you?' because I'm in a hospital, y'know? I think I'll answer, 'Oh, fine, a little cancer here and there, but okay, y'know?' " DANNY FIELDS

Refreshment

Fad Thai



Red Bull's silver can is cherished by after-hours clubbers and workaholics alike. But the energy drink's success might be threatened—not by one of its super-caffeinated knockoffs, but by the original Thai version of the drink ("Krating Daeng") now being sold in New York to authenticity-obsessed hipsters. Both have the dueling-bull logo and mysterious "taurine" ingredient. An Austrian entrepreneur bought the foreign rights to the syrupy, uncarbonated Thai drink in 1986, added fizz, and marketed it as a smart drink-cum-mixer. Exports of his version began here in 1997.

Since Centro-Fly began stocking Krating in late January, sales have more than doubled. "We sold 67 cases last weekend, and people were begging for more," says club owner Tom Sisk. "I'm thinking of ordering a thousand, but I'm not sure if my source can handle it."

The appeal of Krating? No nasty bubbles, for one thing. Also, the heavy brown-glass bottle has a retro, medicinal feel, which trendy folk like. There's also price: It goes for less than $20 a case in Chinatown, whereas Red Bull costs $32. One Chinatown store owner says sales are so brisk that he's sometimes forced to keep bottles hidden under the counter. "White, black, Asian, whatever," he says. "They all come for this drink." ETHAN BROWN

Photographs: top, Denis O'Regan/Corbis; bottom, Andrew McCaul. Illustration by Michael Witte.

Big Deals

Upper East Side

200 East 89th Street

1-bed 650-square-foot condo. Ask: $405,000. Sell: $395,000. Charges: $490. Taxes: $408. One day on market.

Wanna know about one-bedrooms? Ask Peter Ashe broker Ariel Tirosh, who took a 97th Street–to–Battery tour of 47 of them with this marathon client. They made offers on two places and lost both in bidding wars. But then Tirosh called a Douglas Elliman broker to check on an old listing and found out about this place, which hadn't gone on the market yet. The buyer saw the big L-shaped balcony with river views, made a quick offer, settled on a price, and got the financial package approved—within a week. CHRISTOPHER BONANOS

TriBeCa

66 Leonard Street

2-bed, 2.5-bath, 2,077-square-foot condo. Ask: $1.65 million. Sell: $1.6 million. Charges: $1,035. Taxes: $780. Four months on market.

"Lucky for me, not *every* dot-com millionaire lost it all," says William B. May's Diana Tawgin of the new owner of this apartment. The sellers, who bought it two years ago based on a floor plan, gave up on the place mid-conversion when the builders blew their deadline. Tawgin found a dot-com millionaire to buy it, but after signing a purchase-and-sale agreement, he backed out when the NASDAQ tanked. The buyer was a luckier dot-commer: "It went to the next one on the list," says Tawgin. As for the condo, "everything they promised was finally delivered, which is kind of sad for the people who couldn't wait." CHRISTOPHER TENNANT

Atalanta Braves

With downtown developers struggling to fill the vast emptiness of their loft conversions, the days of "white box space" are over.

Last summer, when he took a cab home from his job as a senior manager at HotJobs.com, Allen Murabayashi, 29, would pass the seventeen-story Atalanta, a giant slab of concrete on North Moore Street, and wonder, *How are they going to sell apartments there if they have no windows?*

Then he saw workers cutting through the walls with 42-inch blades. He met with Douglas Elliman's Helene Luchnick and ended up paying full-ask (more than $1.3 million) for 2,149 square feet of fenestrated ex-refrigerated warehouse. His "white box" loft was the ultimate luxury ideal of the boom: a self-invented space, unburdened by any legacy of another owner. Now that ideal's over.

With TriBeCa largely converted, the Atalanta is one of the district's last big projects. Its sales debut came last June, just after the first big NASDAQ dip. The plan was to sell most of it off as full floors of raw space, but last fall the spaces were subdivided. With 12 of the 32 units still unsold, the plan now is to finish off most of the spaces.

After the crash of 1987, "no loft building was converted downtown" until 1996, says Luchnick. Since then, Elliman alone has marketed more than 35. Two years ago, not a single dot-commer bought in at her project at 285 Lafayette. This time, she went looking for them. The Atalanta's $5.6 million sixteenth floor went to the former chief counsel at Oracle. Murabayashi, for his part, has a mortgage but put a big chunk down after selling 100,000 HotJobs shares. He was laid off in March. He's now in "early semi-retirement," he says, still in his 600-square-foot studio. The loft, which is to have a frosted-glass-walled guest room and space for a baby grand, was supposed to be an instant lifestyle: Now "I wish I was in instead of still renting and waiting for the contractor to call me back."

Luchnick originally thought she'd sell out in six months. Now she's looking forward to the one-year anniversary. AUSTIN BUNN

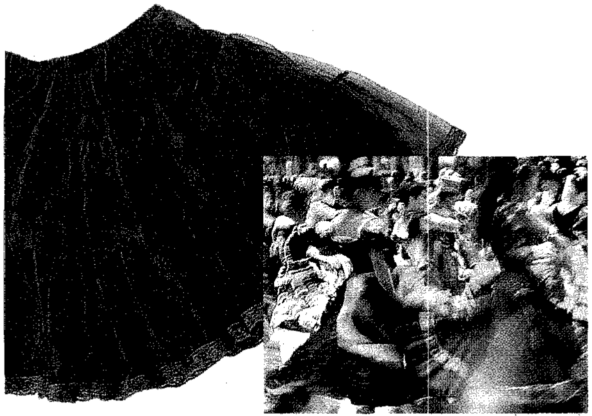
Reel Property

Bada Bingo!

Tony Soprano's moving operations to TriBeCa. The actor who plays him, James Gandolfini, just bought a $2 million, three-bedroom loft on Greenwich Street. "It's a big, high-ceilinged loft," says Gandolfini, who, in fact, grew up in Jersey but had been living with his wife and kid in an apartment in the West Village. Nobu's never going to be Nuovo Vesuvio, but "I've always wanted to live there," he says. It's all about *famiglia.* "There's more room for my son to run around," he says. He'll also have family nearby; Michael Imperioli, who plays Tony's nephew Christopher, recently bought a building a few blocks away on West Broadway, right across from Odeon. Before *The Sopranos,* Gandolfini was doing time in films like *True Romance* and *Crimson Tide.* He's a made celebrity now, and was calling by cell from the set of his new DreamWorks movie shooting in Nashville. MORGAN GOLDBERG

Photographs: top, Sean Hemmerle; bottom, Robin Platzer/Twin Images.

Style AMY LAROCCA

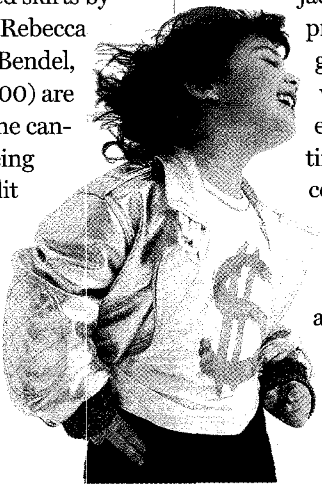


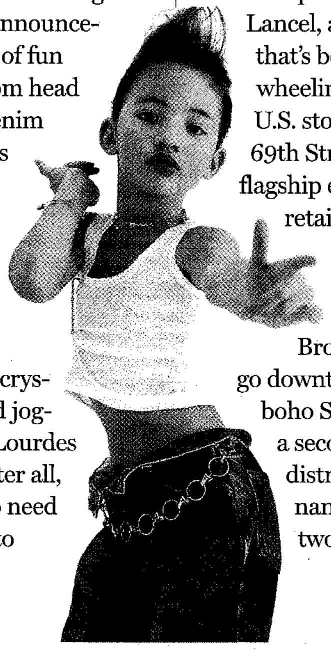
Petticoat Junction

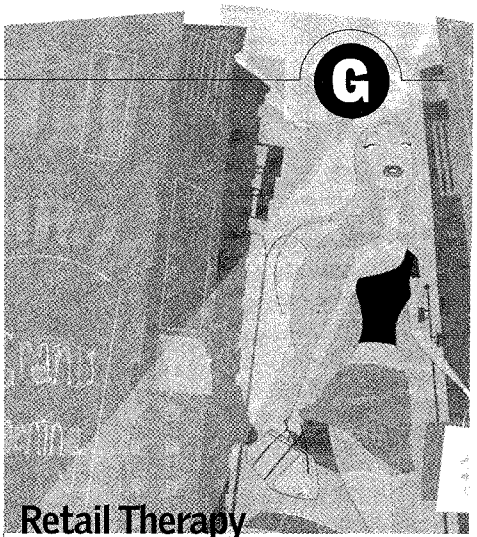
The Toulouse-Lautrec look hasn't been entirely absent from Manhattan in recent years; it's just been confined to framed prints on kitchen walls. But with the release of *Moulin Rouge,* nineteenth-century petticoats are here. Kitty Boots has a neon take on the underwear-meets-the-outside-world classic ($80 at Bloomingdales, 1000 Third Ave.; 212-705-2000). Designer Sarah Berman's tulle poodle skirts ($198) mix prim fifties-prom style with a full shape, and tiered skirts by Jean Colonna ($238) and Rebecca Taylor ($310, all at Henri Bendel, 712 Fifth Ave.; 212-247-1100) are also froufrou enough for the cancan. What we won't be seeing again, however, are the split panties that the original cancan dancers wore for their thrilling, high-kick moments. The decency committee, for one, would never approve.

Kid Rock

First there was pregnancy chic. Then came designer clothes for kids who like to dress for their playdates—kilts and cashmeres from Burberry's, for example, and even a touch of adventurous leather here and there. But this summer, D&G takes kiddy couture a step further with a new line, D&G Junior, aimed at consumers (and Christina Aguilera fans) 2 to 14. It's a collection pitched, D&G explains, to the "most extravagant" tastes of childhood. There are several categories of clothing: "Denim Rock Star," "Lord Rapper," and "Logomania" (because a logo, the announcement reminds us, "is a lot of fun when it dresses a child from head to toe"). There are gold denim jackets, trousers printed with a green-and-white money pattern, tiny shearling coats, and Swarovski-crystal-studded jogging shoes. Lourdes and Rocco, after all, are going to need *something* to wear.



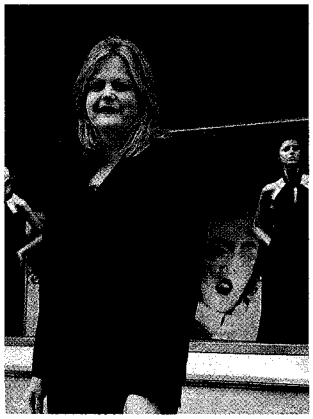




Retail Therapy

It's an odd moment for the retail world: Sure, consumers are reeling from the effects of their income taxes and all this recession talk, but a new, fabulous store is opening every night this week: In the West Village, Diane Von Furstenberg will christen her first (eponymous, of course) boutique (385 West 12th Street). Lancel, a French leather company that's been around since 1876, is wheeling out its first freestanding U.S. store (846 Madison Avenue, at 69th Street). Hugo Boss opens a flagship emporium—which, in retailspeak, means you can eat there, too (717 Fifth Avenue, at 56th Street). Emporio Armani (West Broadway at Spring Street) will go downtown, and Fragments, the boho SoHo jewelry shop, will open a second location in the financial district. Those depressed financiers may need a bauble or two to cheer themselves up.

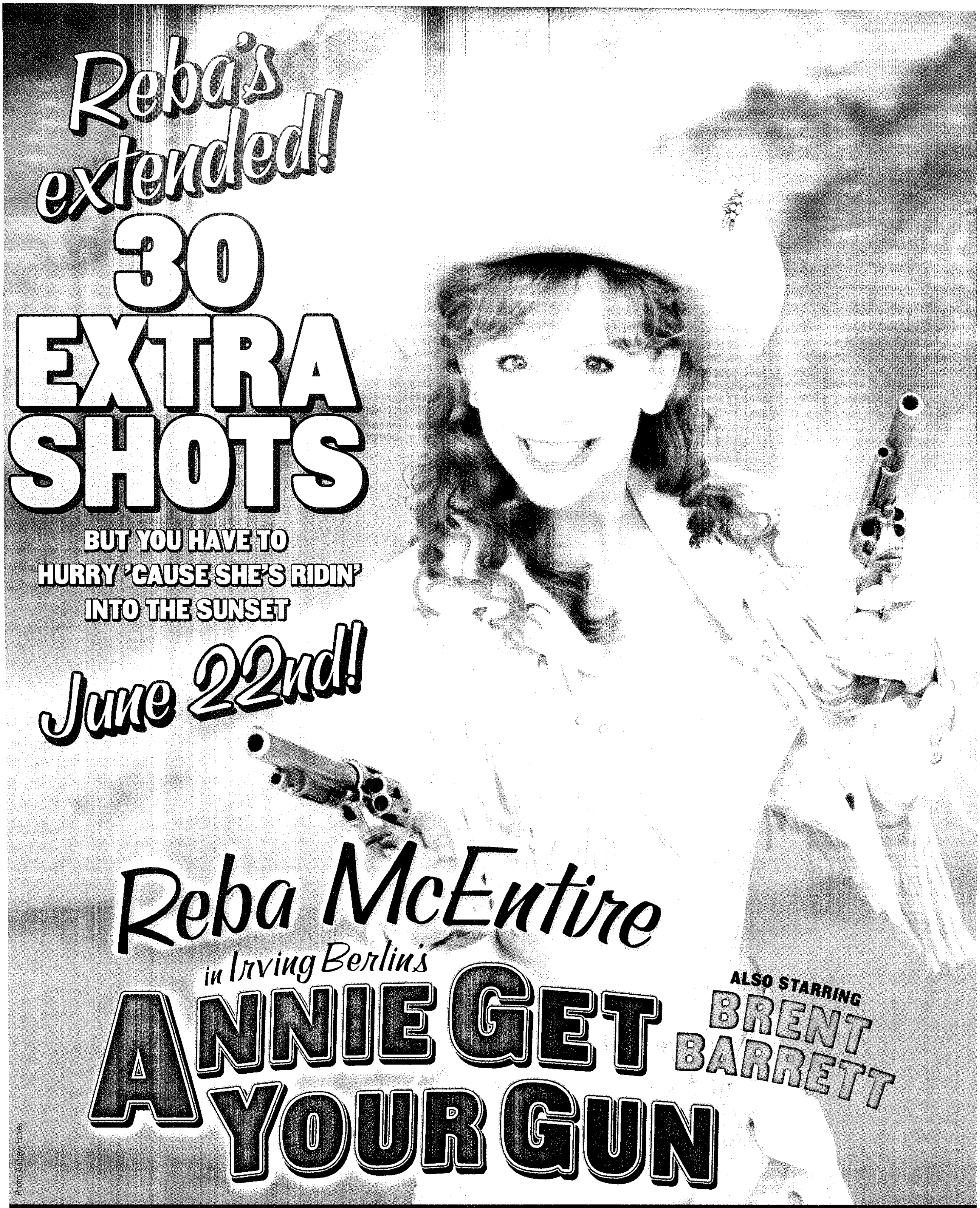
Smart Set



Jane Elfers

Lord & Taylor is the kind of department store where girls have, for 175 years, shopped with their grandmothers—it's a tea-sandwich kind of place, with departments named Better Dresses and tables of neatly folded ties. But if Jane Elfers, the tall, blonde CEO who took over the store a year ago, gets her way, Lord & Taylor will become a place younger shoppers put at the top of their list—even if their grandmothers have long since gone to the great department store in the sky. While the merchandise remains classic (European designers have yet to make their way inside, but there's always a big selection of Calvin, Donna, and Ralph), designers like Han Feng, Yeohlee, and Betsey Johnson are now also in the mix. Elfers has let artists like Larry Rivers take over the store windows, and Julie Andrews has entertained children in a specially designated reading area. "Haven't you heard?" she says when asked her age, "I'm the 39-year-old CEO!" And she may even have fashion's whim on her side: At a time when everything seems to be inspired by the past, maybe we need a return to the grand tradition of an afternoon at the department store, complete with ladyfingers for a snack.

Photographs: clockwise from top, Andrew McCaul; Ellen Von Unwerth; courtesy of D&G (2); Nick Ruechel. Illustration by Marcos Chin.



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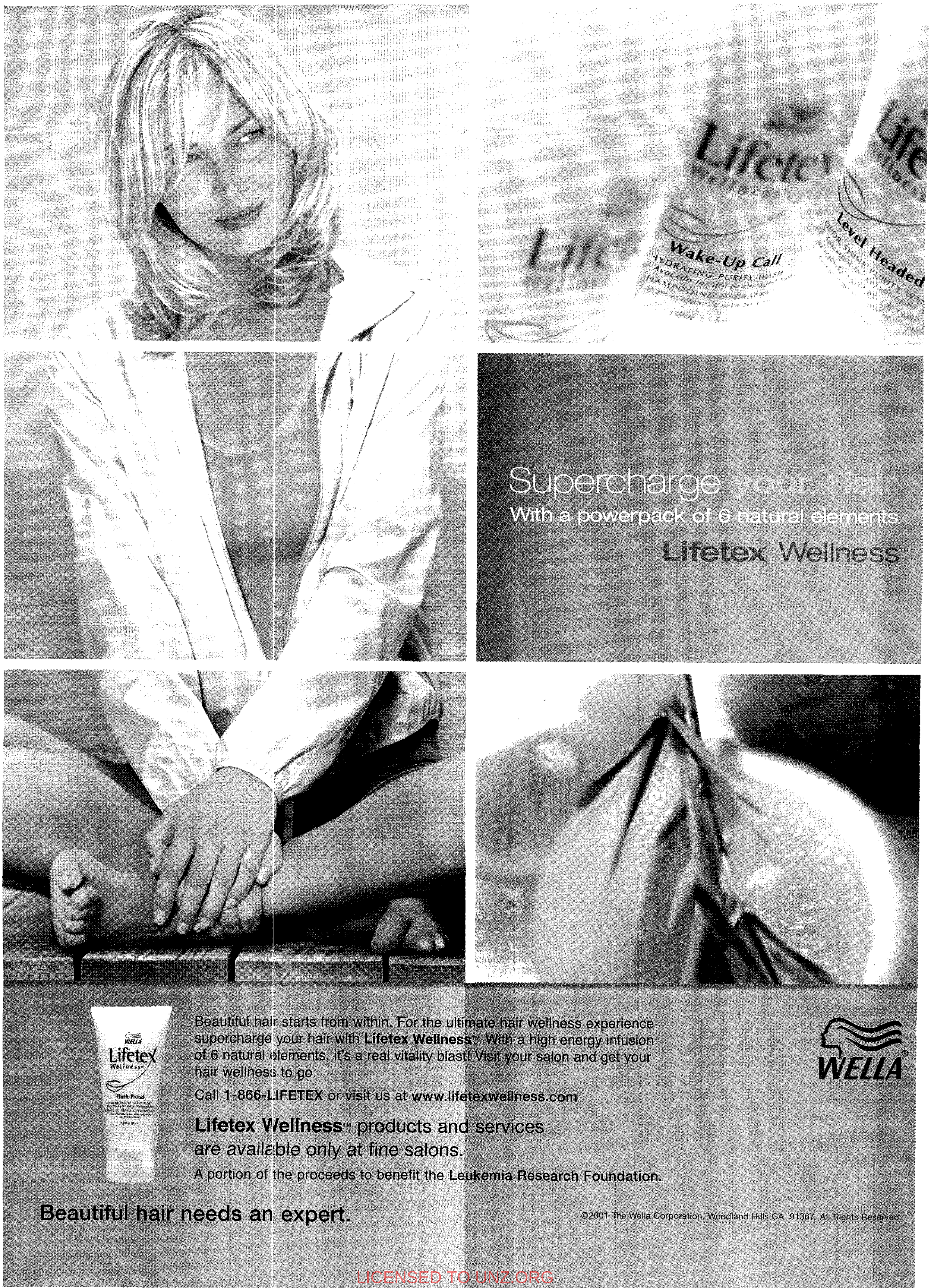
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Michael Wolff THIS MEDIA LIFE

Wheel of Fortune

He's smart, he's funny, and he's multitalented. So why is John Hockenberry parked in network purgatory instead of saving the news?

JOHN HOCKENBERRY HAD JUST RETURNED from Tina Brown's media conference in Santa Barbara when we met for lunch at Michael's (there is no wheelchair access in the restaurant, so he had to be borne by the staff down the steps into the dining room). Hockenberry, who shortly before this was the hit of the TED conference (he is the hit of the TED conference every year), and who was soon to talk at Kurt Andersen's conference (since canceled), is the ultimate conference trophy—you haven't had a media conference if you don't have Hockenberry. He's the media person's media person.

This is partly because of the wheelchair, which is visually powerful (at last year's TED conference, he demonstrated Dean Kamen's technologically super-duper wheelchair—it climbs steps and brings its passenger up to eye level). But it is, I think, also because Hockenberry is the new model of the *content guy*—talking head, writer, performer, interactive type, producer, packager, flogger. "A genre," he says, "in search of a time slot." Likewise, the role of content guy and its trials has given him a Paddy Chayefsky- or Dennis Potter–ish aspect, which conferencees seem to enjoy (at Tina's conference, he conducted a credible cell-phone conversation with Osama bin Laden about possible media-macher targets).

Hockenberry has been an NPR voice, a foreign correspondent, a war reporter, a cable personality, an interactive guy (last summer, I ran into him in the basement of the Staples Center in Los Angeles, where he was streaming media from the Democratic convention); he has, on two occasions, had his own news show, and two times been canceled; he has written and performed a one-man Off Broadway show; he has written a best-selling memoir about a media guy in a wheelchair and now, published this week, a novel, *A River Out of Eden*, a kind of *Gorky Park* set in the Northwest, which is where Hockenberry's career started.

There's an itinerant quality to Hockenberry of going anywhere to find an audience—and to some degree of being willing to do anything. There's Hockenberry live, which is funny and mean—a dangerous character; there's Hockenberry from some foreign-disaster area, which is classic, smell-the-bodies war reporting; and there is Hockenberry doing jury-rigged magazine-format stuff (last week on *Dateline*, Hockenberry was part of some vaguely embarrassing piece about the faulty memories of crime witnesses—with viewers e-mailing in their reaction to the crime scene).

Photograph by Brian Berman.

One question is why Hockenberry isn't more famous than he is—but this may not be the right question. An interesting and compelling thing about Hockenberry is that for a television guy he's strangely, or refreshingly, unbranded. You don't really know what his role is. In theory, of course, Hockenberry is a television newsman, but that isn't really a title anymore, or even a job description. Possibly he's a new sort of television renaissance man—a twenty-first-century Steve Allen. As likely, the content guy is just more ad hoc, on the fly, and cross-platform than we're used to.

AT THE SAME TIME THAT HOCKENBERRY'S first novel is being published, so is a memoir by Don Hewitt, the 800-year-old executive producer of *60 Minutes*, called *Tell Me a Story: Fifty Years and 60 Minutes in Television*. The book is dictated and slapdash, a charmless, almost vanity-press collection of martini reminiscences ("I absolutely adore this book . . . Many bravos!" says Tina Brown in her blurb), filled with observations like "The bank robber Willie Sutton got it right when he said . . . " Nevertheless, its very lack of care and self-awareness lends a certain nakedness to Hewitt's description of network-news culture (big scoops, crazy antics, wonderful broads, absolute certainty); it doesn't exist anymore, that's clear—but it hasn't been replaced by anything else, either. The portrait is all the more vivid because Hewitt seems only to dimly appreciate that the biggest event of his career is the disappearance of network news as he practiced it for 50 years.

In Hockenberry's analysis, television news was made not just out of martinis and a 95 percent audience share but out of the decades-long story of the Cold War. *That* was a storytelling device. It was the

About

Is there a future for TV's talking heads? Talk with "This Media Life" columnist Michael Wolff in an online chat Wednesday, April 25, at 8 P.M. on newyorkmag.about.com.

ultimate frame—and television newspeople the ultimate narrators. That's why the network *alter kocker*s can't retire—you'd never be able to re-create them (I often see the ever-more-preserved Barbara Walters, supported by two large attendants, being taken out for some air in the park).

And that's why, he believes, the next generation of television news hasn't happened. It's not only that nobody is big enough; it's not even clear what anyone should be—if not avuncular, Waspish, Greatest Generation–ish.

What are the skills, virtues, attributes, look, and feel of a modern news guy?

Chris Matthews is a yeller—that works!

CNBC is like a sitcom on a trading floor—that works, for now anyway.

Bill O'Reilly and Emeril have a lot in common.

But such success is a crapshoot—it's as difficult to score in news as in sitcoms.

HOCKENBERRY AND I HAVE MOVED OUR DIScussion about TV-news careers to his office at NBC, overlooking the skating rink in Rockefeller Center. It's like a college dorm room or political-campaign office.

On the most basic level, the conversation Hockenberry and I are having is about making a living. (Hockenberry lives in Brooklyn with his wife, Alison; they have twin 2-year-old daughters; they have another set of twins who will shortly be born. We discuss school bills, of course.) How do you achieve some stability as a content person? What do you aspire to if the content business is all about filling airtime cheaply or being a screwball night after night? What's success (as opposed to just endurance)? But on another level, it's about form.

At 44, Hockenberry is part of the transitional or even lost generation of network news, which includes people like Robert Krulwich, Forrest Sawyer, Thalia Assursas (the most-downloaded news anchor on the Internet), and Meredith Vieira (now on *The View*)—all career broadcast-news people who have in some way been upstaged by high-concept personalities, from O'Reilly to Matthews to Oprah.

Indeed, Hockenberry's career is a weird mixture of the traditional—even the nostalgic—and a search for the postmodern, high-concept, and experimental.

Paralyzed at 19 from the nipples down when he hitches a ride from a girl who falls asleep at the wheel, he gets a CETA grant to be a local correspondent for NPR in Eugene, Oregon (we marvel together at the age of liberal government). At 25, with a high-school debater's voice, he goes to Washington to write and deliver the news for "All Things Considered." He becomes NPR's weekend reporter during the Reagan years, then NPR's Jerusalem correspondent. He covers the fall of Ceausescu, is on the front line during the Gulf War, then in the Kurdish refugee camps after the war.

It used to be that such postings, and demonstration of journalistic courage, made you. That's the nostalgic part.

He launches two groundbreaking shows on NPR: "Heat" and "Talk of the Nation." Then he goes to ABC. He's promised long-form magazine stuff and joins the Forrest Sawyer show, *Day One*, which, shortly, is "crunched between the jaws of Cap Cities and Roone Arledge." He finds himself on Sunday morning with Willow Bay.

In the new television age of cable and takeovers, he pitches, wildly, "a morning documentary show to Fox . . . the camera is the character . . . the more cameras you can get out there the more stories you can have . . . and then a show just about elections . . . elections everywhere, an orgy of elections . . . elections like sports . . . total horse race . . . and then cameras in reporters' offices . . . voyeuring on the media. . . . " He recounts a dinner at Le Bernardin, where the "GNP of Cameroon went across our table," pitching "my heart out." But then, two weeks later, Fox is hiring Roger Ailes and off in a different direction (Fox, Hockenberry points out, has been so successful and made stars out of people "you wouldn't let onto a jury" because it has re-created the Cold War. That is its powerful message: They're coming; only Bill O'Reilly can save us).

He goes to NBC, gets a berth among the many people berthed at *Dateline*. He starts one of the first MSNBC shows, *Edgewise*—"*Charlie Rose* meets *The War Room*." But it's a weekly show, and suddenly everybody found out only a daily show had any stick on cable. Canceled. Two years later, he's back with *Hockenberry*, his daily show, which starts with impeachment, runs into Kosovo, follows into Columbine, and then . . . nothing. No news. Suddenly the numbers all over the dial start heading to zero. The format changes again, it's *Headliners and Legends . . . Time and Again . . .* hour-long biographies . . . and *Hockenberry* is canceled (it may not have helped that one night, in his daily "question of the day" segment, Hockenberry's question was: "How badly does cable news suck?").

"Hockenberry is part of the lost generation of network news—career broadcast-news people who have in some way been upstaged by high-concept personalities, from O'Reilly to Matthews to Oprah."

As it happens, Hockenberry's career is not terribly different from most media, or *content*, careers in a deregulated world. It is an unregulated free-for-all. And while Hockenberry may, in his television heart, be hoping against hope for the anchor call, the truth is he is very good at what he does—which is to make it up as you go along.

LAST WEEK, TED KOPPEL CONFRONTED MIchael Eisner in a sit-down with the Washington bureau of ABC News, maintaining that the news division should be spared personnel cuts because some of its correspondents had been killed abroad. Indeed, Koppel quizzed Eisner about whether he knew the name of an ABC reporter killed in Bosnia.

Eisner is said to have replied—no doubt very reasonably, in his mind—that he could not *even* exempt Disney animators from the coming cuts.

I have been trying to think about the disconnect here—and the disconnect is very clearly Koppel's more than Eisner's.

Does Koppel, like Hewitt, reside in another media world? A preserved space? Does this go to Hockenberry's Cold War point—news once had a special function and newspeople were a protected class?

Since it is obvious that the Koppel-Hewitt world is not returning, however boldly Koppel takes on his boss (indeed, what must Eisner have thought?), perhaps it's better to get rid of people who think it might be—to officially, more or less, acknowledge that news, as we know it, no longer exists. And that, therefore, it's every newsman for himself.

Anyway, I'm reading Hockenberry's novel. Not a television person's book at all. Not a brand extension—but a first novel, all about place, politics, good and evil, violence. And Chinook salmon. If you can't do nonfiction, do you go to fiction?

Or do you get a reality game show of your own? ■

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Boy in the Bubble

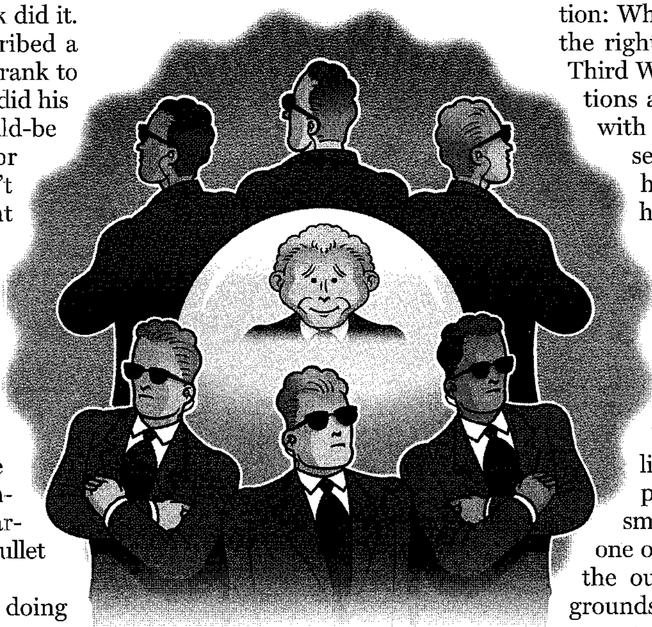
In Washington, you're not cool unless you've got your own security detail. We all know wealth corrupts power, but does safety corrupt, too?

A MONTH BEFORE THE 1912 PRESIDENTIAL election, someone tried to assassinate Teddy Roosevelt. The former president, then a candidate on the Progressive Party ticket, was in Milwaukee for a speech. He had just finished dinner and was leaving his hotel when a bartender from New York named John Schrank stepped from the shadows and shot him. The .38-caliber slug passed through Roosevelt's overcoat, a sheaf of papers, and an eyeglass case before lodging in his chest.

It was never clear why Schrank did it. Some newspaper accounts described a dream in which a ghost told Schrank to kill Roosevelt. Roosevelt himself did his best to pry a motive from the would-be assassin, summoning Schrank for an explanation. Schrank wouldn't answer. Roosevelt got impatient and left to give his speech.

Roosevelt spoke for more than an hour, bleeding the entire time. Afterward, flagging from blood loss, he was taken to the hospital. But first he delivered some of the better lines of his career. "I will make this speech or die," he told his doctor on the way to the event. "I have just been shot," he informed the audience when he arrived, "but it takes more than one bullet to kill a bull moose."

Theatrical? Sure. (T.R. was doing Schwarzenegger long before Schwarzenegger.) A pointless display of swaggering machismo? Absolutely. And, for that reason, marvelous. Politicians don't act this way anymore, partly because physical courage is no longer a requirement for office but also because they can't. A contemporary politician would destroy his political career by doing what Roosevelt did. His disregard for his own safety would be held against him, taken as evidence of recklessness, possibly of mental instability. Teddy Roosevelt lost the 1912 race. But the public loved that he gave a speech while wounded. Dick Cheney, by contrast, is considered morally suspect because he eats steak and doesn't exercise enough.



PRESIDENTIAL CANDIDATES MUST BE AMONG the safest people in America. Even longshots get Secret Service protection after the New Hampshire primary. From that point until they lose, they are watched over like visiting dignitaries in a war zone. Toward the end of the 1996 race, Jack Kemp, a former football player then running for vice-president, made a brief stop in Chicago for a fund-raiser. Local police closed the main highway in and out of the city during rush hour as Kemp's motorcade proceeded from the airport to a hotel downtown. Thousands of commuters missed appointments, showed up late to day care, or went without dinner so that Kemp and the reporters following him (I know, I was one of them) wouldn't have to wait in traffic.

All of this was done in the name of security, though it was unlikely that anyone would have bothered to hurt Jack Kemp. And there was never much chance Kemp was going to find himself in a position to hurt anyone else. As he whizzed through Chicago a month before the election, even he knew he was going to lose.

No one complained about the roadblocks, though, at least not loudly enough to register. Just as there was no outcry four years later when the equally hopeless Bill Bradley closed down a Los Angeles freeway on his way to some now-forgotten event. No one asked the obvious question: When did American politicians get the right to behave like members of a Third World junta, blockading intersections and blowing through red lights with armed entourages? No one seemed to care. It was as if voters had accepted the idea that the health and safety of a political leader should be the central concern of any city in which that leader finds himself. It struck me at the time as an odd attitude for a democracy.

But I recognized it. It's an attitude we're accustomed to in Washington. One afternoon earlier this month, an absentminded passerby left what appeared to be a small pink backpack leaning against one of the metal fences that surround the outer edge of the White House grounds. Security forces spotted it and evacuated the entire area. The cable news networks went wall-to-wall. "We have an incident at the White House," announced a CNN anchor, who threw to a correspondent on the scene, who described the "situation": The "perimeter," which included the long-barricaded (for security reasons) Pennsylvania Avenue, had been cordoned off with yellow police tape. A "military robotic device," delivered on a flatbed hauled by a tractor, came to "isolate" the object and otherwise deal with the emergency.

The little pink backpack turned out to be a little pink

(Continued on page 112)

Illustration by Peter Hoey.

It might not happen in days or even months, but the cure for Parkinson's disease is within reach. Even mine. In fact, scientists believe that they can crack it in 10 years or less. But it's going to take money for research, testing, and experimental treatments. That's why I've gone to work for the Michael J. Fox Foundation for Parkinson's Research. (How ironic.) We're dedicated to helping science reach that goal — sooner rather than later. You can help. Visit our Web site or call to make a donation. Curing Parkinson's this decade is a tall order. But together, I know we can do it. **Make a donation today. Visit www.michaeljfox.org or call 1-800-708-7644.**

THE MICHAEL J. FOX | FOUNDATION FOR PARKINSON'S RESEARCH

We're just short of finding a cure for Parkinson's.

(Story of my life.)

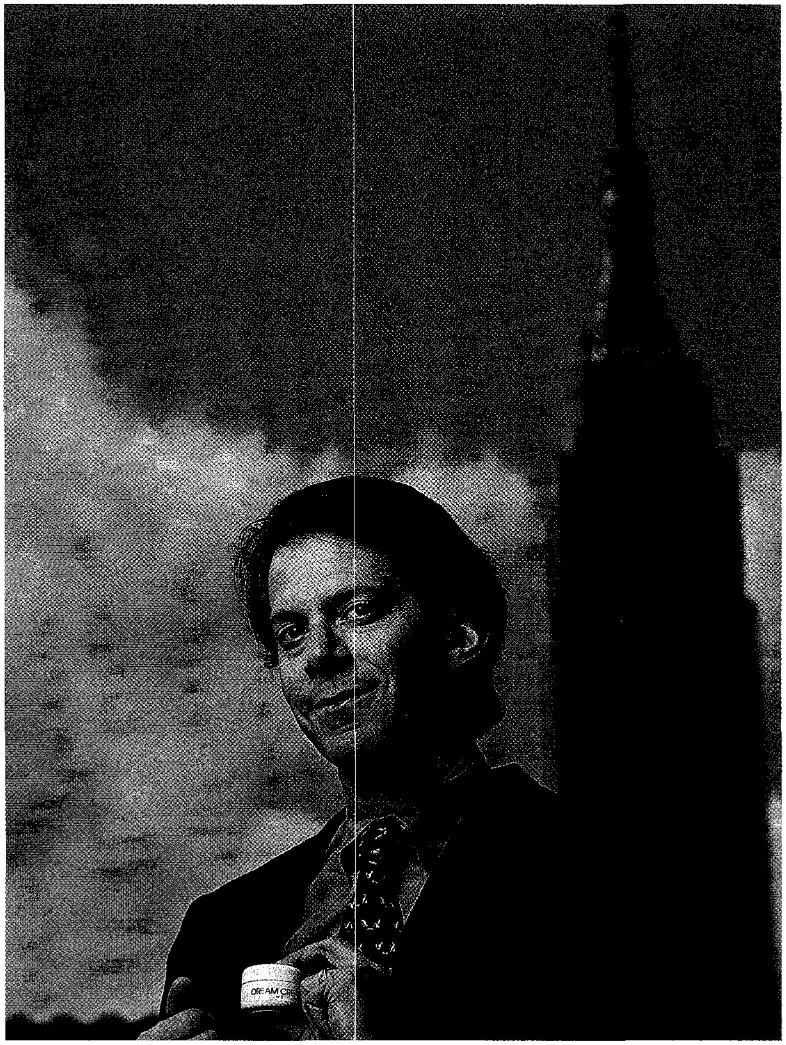
The Science of O

Viagra raised the flag on a new sexual revolution, and women, with the help of doctors and drug companies, are finally getting in on the fun. Will they find better loving through chemistry? By Hillary Rosner

DR. JED KAMINETSKY, A PROMINENT UROLOGIST AND CLINICAL ASSISTANT professor at New York University Medical Center, used to keep a large model of a penis on his desk. But last year, Kaminetsky, in a symbolic nod to the growing number of women seeking his services, banished the plastic Johnson to an examination-room shelf. "That penis is gone," Kaminetsky acknowledges, glancing out his office window to where the Empire State Building rises stiffly and proudly toward the heavens. • Kaminetsky is an important figure in a new sexual revolution. By his own account, he's prescribed Viagra to roughly 3,000 men in the three years since Pfizer began marketing the drug. But no sooner had he begun dispensing the male wonder drug than he realized he was only treating half the problem. "Women felt left out, and in relationships that had adapted to having no sex, now men had this new toy, an erect penis, and the women in a lot of cases wanted no part of it," says Kaminetsky. • So Kaminetsky began searching for a way to bring equal opportunity back to the

STYLING BY NICOLE DI MICELI; PROP STYLING BY JOAN SCHERMAN; CLOTHING BY PASSION BAIT; RUG BY DYNASTY IMPORTS; LINENS BY ARCHIPELAGO INC; TABLE BY NOGUCHI/MODERNICA.

PHOTOGRAPHED BY KAREN KUEHN



SAY "AHH" Dr. Jed Kaminetsky with a jar of his orgasmic Dream Cream.

bedroom. (Viagra itself, though effective in some women, had too many side effects, and wasn't approved for women by the FDA.)

After some experimentation, Kaminetsky whipped up a concoction that came to be known as Dr. K's Dream Cream—a "sexual enhancer" that functions much like Viagra, by increasing blood flow to the vaginal area. Happily, the cream, unlike Viagra pills, appears to have no side effects. Kaminetsky has no hard data on the cream's effectiveness; what he does have are the testimonials of hundreds of women who swear by the stuff. Since he began selling a version of it in April 1999, Kaminetsky has sold several hundred pounds of Dream Cream from his office and, more recently, via his Website, loveenhancement.com. "For so long there's been nothing to help make sex more pleasurable for women," says Janet, one of Kaminetsky's satisfied patients.

"Most women don't assume they're going to have an orgasm when they have sex." Janet uses Dream Cream to up her "orgasm-to-sex ratio." "My husband wants to have sex so much more often than I do—I want to increase my chance of coming and make it more pleasurable."

As recently as two or three years ago, a woman talking to her doctor about orgasms was a highly unusual occurrence. The medical community showed virtually no interest in women's sexual problems. "The chairman of my department where I trained told me, 'I don't think anybody will hire you with that as your focus,' " says Dr. Jennifer Berman, a urologist, researcher, and co-founder of a groundbreaking women's-sexuality clinic at Boston University Medical Center. "It was and still is an attitude among the medical field in general."

But Viagra, by removing the stigma from male sexual inadequacy, seems to have spurred a new openness about sexual problems among women as well. Nationwide, women are knocking on their doctors' doors seeking satisfaction, and doctors are beginning to welcome them with open arms—sometimes even a vibrator.

The phenomenon has particular resonance in New York, where the assumption is that everyone is having great sex—and heaps and heaps of it. We're not living *Ally McBeal* here, after all; we're living *Sex and the City*. Or supposed to be. "There is a lot of guilt about being unable to have an orgasm, certainly, and about having sexual dysfunctions," says Manhattan psychiatrist Barbara Bartlik, who treats men, women, and couples with sexual problems. There's also less time for sex. "For many of our couples who come in for treatment, it's a major event if they're well rested at the same time and long enough for them to have sex. That's a very big problem."

Female sexual response is—surprise—a highly complex affair, affected in equal measures by factors physiological and psychological: Problems could have vascular, hormonal, or neurological causes, or they could be symptomatic of a bad relationship, a house full of demanding kids, or a voice in a woman's head that says good girls don't care about orgasms. Remarkably little has been known about the role of hormones in a woman's libido, or even the location and function of nerves in the pelvic area.

At the turn of the century, when Victorian attitudes virtually banned women from any claim to sexual enjoyment, patients suffering from "female hysteria"—what might now be referred to unscientifically as "needing some action"—sought treatment from physicians who "manipulated" them to orgasm, by hand at first, later with vibrators.

But not until very recently have doctors and scientists again taken an interest in a woman's orgasm. "There's been a void in terms of where women take these kinds of concerns," says psychologist Sue Chenoweth, who screens patients at a new women's-sexuality clinic in Hartford.

Some of this new interest is, of course, stimulated by money. Pharmaceutical companies, turbo-charged by Pfizer's $1.3 billion in sales of Viagra last year alone, are racing against one another to develop new pills, creams, suppositories, and therapeutic devices. There is also a slew of new over-the-counter aphrodisiacs, with names like Niagara and Rendezvous.

As science struggles to catch up with the market, a dizzying variety of sexual complaints have been newly categorized under the umbrella term *female sexual dysfunction* (FSD). FSD is actually a broad description that encompasses four distinct classes of sexual problems, which often have both physical and psychological causes. There's female sexual-arousal disorder, a lack of sensitivity or inability to be aroused. Then there's lack of libido, the absence of desire. There's also the condition called female orgasmic disorder. And there's pain during sex, which can occur along a broad spectrum.

Not surprisingly, FSD is highly controversial. For one thing, it allows doctors (read: the Patriarchy) to decide what's normal for women. And the huge potential for moneymaking makes some doubt the motives of these new Drs. Feelgood. "It seems a little odd now that suddenly there's a deficit of female sexuality," says the feminist writer Barbara Ehrenreich, who co-wrote the 1978 book *For Her Own Good: 150 Years of the Experts' Advice to Women.* "This is not to say that there may not be some women who could use this. But to declare a new widespread disorder and start marketing the drugs to treat it, that's a kind of commercial hype or fraud."

But many who are on the vanguard of this new movement speak a language not of profit but of empowerment. "We have two generations of women now who are struggling with this," says Dr. Laura Berman, a psychologist and a co-founder of the Boston clinic with her sister Jennifer Berman. "One is the baby-boomer generation that are saying, 'Wait a minute, I worked so hard for these rights, I'm not going to let go of them now.' Then we have younger women who are very empowered, very strong, very professionally successful women who still struggle with how to negotiate for their rights in the bedroom: 'How can I give him instructions on how to be in bed? It would totally emasculate him.' "

AT FIRST GLANCE, THERE'S NOTHING unusual about Jill Siskind's office, an ordinary room in the midst of examination rooms and cubicles at Connecticut Surgical Group. Siskind's office has all the trappings you'd imagine: framed diplomas from nursing school, soothing nature photos, a snapshot of her Vizsla puppy on top of her computer monitor, which itself is lined with Viagra stickies.

Probe a little deeper, though, and you might find some surprising loot: a collection of videotapes, like *The Bridal Shower* by women's-porn pioneer Candida Royalle, whose boxes feature men and women in various stages of seductive undress. A high-tech gogglelike headset that lets users watch films in total privacy. And a vibrator, which Siskind, in the midst of a March-afternoon snowstorm, is cradling in her hands like a newscaster's microphone as she demonstrates its features.

"This is the lightest setting," says Siskind, a nurse-practitioner, adjusting a dial on the bottom of the greenish device, which resembles a medium-size flashlight. "It can go way up," she giggles, turning the knob until the vibrator begins to sound like a blender, "but I don't know any woman who's ever needed that."

Siskind, along with Sue Chenoweth and an ultrasound technician, modeled the clinic after the Women's Sexual Health Clinic at Boston Medical Center, which was founded in 1998 by the Berman sisters and Dr. Irwin Goldstein, a respected urologist who gained fame as the guy who prescribed Viagra to Bob Dole. The Boston clinic spawned a handful of others across the country; the Hartford clinic is the closest to New York.

Women usually first meet with Chenoweth for an hour-long psychological-screening session, at which she asks questions about sexual history, attitudes, and practices, to determine how much of a patient's "dysfunction" is psychological, and whether she's a candidate for physiological testing. If a woman has deep-seated fears about sex, or has experienced a sexual trauma, or is just too uncomfortable, Chenoweth may recommend that she not proceed with the ultrasound tests.

At the first visit, Siskind also does a complete physical and pelvic exam, identifying possible medical conditions, such as cardiovascular disease, that could be contributing to sexual dysfunction. She reviews patients' medication history, noting drugs—cholesterol reducers, anti-depressants, even birth-control pills—that can have an impact on libido. And she draws blood for a hormone analysis. Siskind also begins what she calls the education phase of the treatment, offering women basic information about anatomy and what she refers to as "sensate-focus therapy." "I don't like to use the term 'masturbatory points,' because depending on your cultural attributes, *masturbation* is a negative word."

The "sensate-focus" lesson is often crucial to the next phase of evaluation, the ultrasound tests, conducted during a second visit, in a small examining room co-opted by the clinic twice a month. "My dream," says Siskind, "is a bed, curtains, aromatherapy." In the meantime, patients must settle for a sterile examining table and the clinic's staff vigilantly guarding the door from the other side.

The ultrasound—which measures blood flow to the genital area at normal levels and then during arousal—is the reason Siskind is holding the vibrator, which, it turns out, is the only such device that's FDA-approved. Meaning you could, if you wanted to, obtain a prescription for the $300 apparatus, and if your insurance company covers "durable medical equip-

GOOD VIBRATIONS Jill Siskind and Dr. Sue Chenoweth with tools of their trade.

ment," you might even be covered for it. Slim chance, but not out of the question. Patients are sent into the room (lovingly described by one woman as "the torture chamber"; "I don't think she was a good candidate," deadpans Siskind) with a film, a headset, and, if they wish, the vibrator, which is called a Ferti Care and manufactured in Denmark. A technician measures and records blood flow to the clitoris and labia. She then leaves the room for fifteen minutes or so while the woman "self-stimulates," then returns and measures blood flow again. "Normal" blood flow—based on research by the Bermans—is approximately twice as high during arousal. There is a broad range, but women whose levels fall on the lower end may be candidates for Viagra or other vasodilators in order to help increase both arousal and desire.

Because blood flow decreases again after orgasm, some clinics ask women to become aroused but stop short of having an orgasm because of its effect on the ultrasound data. But Siskind says she certainly doesn't want to stand in a patient's way. "Some of our patients have problems related to achieving orgasm. If they can achieve orgasm in our office, I'm not gonna tell them not to do that," she says. "But I do ask them just to let me know so we know how to interpret the data."

"IN MEN, IT'S SIMPLE—IT'S A PLUMBING PROBLEM. BUT UNTIL WE GET A HANDLE ON THIS, IT'S LIKE SHOOTING IN THE DARK."

Interestingly, some women may watch an erotic video and not feel turned on—but according to the ultrasound readings, they are physically aroused. "It may be that they're not connected with how they're physiologically responding," explains Siskind. "Because they'll say that it's not arousing, that it's doing nothing for them, but their blood levels have quadrupled."

Based on the outcome of the screening, Siskind and Chenoweth may recommend a variety of treatments: Viagra, testosterone, sex therapy, even low doses of Wellbutrin, one of the few anti-depressants that does not come with the nasty side effect of a curbed libido. Siskind says she's had significant success prescribing topical estrogen for arousal disorders, and testosterone replacement for lack of desire. Some women may have no apparent physical problems. "They may be fine, their hormone levels are fine, but they're not satisfied because they don't have a level of completeness and sharing," says Siskind. "Lots of times, one of our therapies is back off, start courting again. Don't have sex. One of the first things we do when it comes to desire or arousal is tell people to rediscover each other. Go on a date. Find out what their partner did that day."

WHILE SISKIND AND CHENOWETH are undoubtedly bringing pleasure to many women, they're not pleasing everyone. Leonore Tiefer is part of a group of doctors, therapists, professors, and health-care activists fighting against what she calls the "hijacking" of female-sexuality research by the pharmaceutical industry. Tiefer is concerned about the trend to medicalize—and medicate—women's sexual problems.

It's not that Tiefer is against enhancing women's sex lives. An associate clinical professor of psychiatry at NYU School of Medicine and Albert Einstein College of Medicine, she's devoted her career to it. But she believes that the current research and treatment are on a dangerous course, one that undermines feminist notions of gender politics and sexual equality. Tiefer worries that unrealistic representations of sex in pop culture lead inevitably to disappointment with the real thing. (She likens some of the new sex-enhancing products to "snake-oil.") "People have been set up by the commercial hyperbole saying that sex is the greatest part of life, the most important part of a relationship, the biggest source of pleasure. You've been told this since you were old enough to watch television. And then you come to adulthood and it doesn't measure up." The myth that everyone else's sex lives are approaching nirvana propels women to seek help for something that's "wrong" with them.

"The whole thing about erectile dysfunction was getting that ol' penis so it could function at a 25-, 30-year-old level until the guy is in the grave," says Tiefer, drinking tea one frigid morning in the lobby of the NYU Medical Center. "So we have these 70-year-old guys with 20-year-old penises; now we have to get women with 20-year-old vaginas. That's what this whole thing is about: getting that vagina in peak condition for that Viagra-enhanced erection." In other words, even the doctors attempting to empower women by giving them back their sexuality are doing it within the confines of a male-centric view of what sex should be.

"From the feminist point of view, it's an extremely narrow take on women's sexual potential," Tiefer continues. "Women want romance, tenderness, pleasure, intimacy. They are perfectly content with other forms of sexual satisfaction. Penetration is not at the top of the list."

"I hear women all the time worry about breast cancer, health insurance, their children's illnesses, their husband not going to get medical care for chest pains because he's too afraid," says the feminist writer Susan Faludi. "But I never hear anyone talking about the fact that they don't come every time they have sex." Faludi, like Tiefer, believes that much of what's referred to as the "medicalization" of female sexuality is really a veil for the "commercialization" of female sexuality—a move on the part of doctors and pharmaceutical companies to tap into a lucrative field. "It's the same mentality that pushes these anti-depressant drugs on women when they're a little off," she says, "the idea that the body is a machine and must be running at top performance all the time."

What happens when you slap the label *dysfunctional* on a woman who just doesn't want to have sex? Many women, particularly menopausal women, are deeply distressed by the loss of their libido, which researchers have discovered can often be due to decreased testosterone levels. But what about those who are not distressed? Are they dysfunctional? And what if they're not bothered by the situation—but their husbands are? Whose problem is it? "Some women come in here, and they're perfectly happy doing the grocery list while they're having sex," says Siskind. "But their husband is bothered by it. Maybe it's not the woman's problem."

As sex therapists are fond of saying, no drug will cure a woman who simply hates her husband. (Or as a friend recently quipped, "Most women don't need Viagra. They just need a pill that will turn their husbands into Johnny Depp.")

Tiefer is also adamant that the entire basis for diagnosing a woman with FSD is flawed, citing as evidence the fact that there are few established norms for sexual function in women (although those are precisely what the Bermans are trying to develop at their clinics): "Nobody studies normal people, so we don't have any idea what the range is."

Dr. Beverly Whipple, a Rutgers professor and sex researcher (best known for helping locate the G-spot) who was on the panel that determined the criteria for diagnosing FSD, takes issue with the criteria that made the cut. "One thing that was voted down was satisfaction as a criterion," says Whipple. "A woman could have no desire but she could have arousal and orgasm and be very satisfied, and yet she would be seen to be dysfunctional. Or she could have desire, arousal, and orgasm and yet not be satisfied. And yet that wouldn't be considered dysfunction."

"There's been so much brouhaha about this," says Chenoweth. "Should the criteria be personal stress or relationship stress? There are different camps about whose distress we're talking about, whose dysfunction."

"A lot of these women are not dysfunctional," says Kaminetsky. "They don't have a disease. Female sexual dysfunction is not a disease. It's a symptom of another problem."

In some cases, the problem might be abysmal sex education. Tiefer recently counseled a 27-year-old college-educated woman who was convinced she was anatomically abnormal. "She had no idea that there was such a range of women's genitalia," Tiefer exclaims. "Had she ever seen photographs? No. She needed comprehensive sex education. I'm not saying that her whole sexual problem was lack of knowledge. But that was a piece of it."

There's also the powerful Puritanism that still makes people—men and women—uncomfortable discussing female sexuality. Chenoweth recalls teaching a human-sexuality course to undergraduates in which she displayed diagrams of male and female anatomy. "When I threw up the anatomy of the male, people were looking at it and taking it in," she says. "Then I threw up the comparable picture of female anatomy, and I looked at the class and everyone's head was down."

THERE ARE SUBTLE DISTINCTIONS among the sexual problems that men confront, but the bulk fall into the relatively simple category of mechanics: Either a guy can get it up, or he can't. Like so many things female, though, women's problems are vastly more complicated. The already complex symptoms of FSD cycle into one another: If having sex is painful, then desire might very quickly vanish. Without sensitivity, it's rather tough to have an orgasm. There are medical and psychological factors, too, that contribute to each of the problems—not to mention factors specific to a given relationship.

Which is why the Bermans' goal from the start was to create a place that would treat women's problems holistically, providing help whether the problems were in their body, in their head, or both. Heartened by the success of the clinic and Goldstein's support but frustrated by what Jennifer Berman describes as "a constant uphill battle" against sexually and politically conservative attitudes in the hospital and in Boston, the Bermans relocated to Los Angeles, where they opened the Female Sexual Medicine Center at UCLA this winter. "It's not a matter of medicalizing sexuality but really 'relationizing' it," says Laura Berman. "It's about the relationship between mind and body, and treating the cause. It's not about treating a sexual-function complaint with medicine when it's caused by poor body image. The key is in diagnosis. So we can make a holistic evaluation."

But even the efforts of health-care professionals like the Bermans to emphasize the mind-body connection and the need for education won't stop some women from looking for a miracle pill. "A lot of Americans or women in Western society want that quick fix," says Siskind, who is optimistic that there are just as many women who will opt for the holistic route. "They want the pill. They want the magic button."

Now that Viagra has given medical legitimacy to the quest for more pleasure between the sheets—and particularly now that pharmaceutical companies are dumping dollars into research—data and remedies are already piling up.

One treatment gaining in popularity is testosterone. "Testosterone is really the most promising development in terms of facilitating effective female response," says Dr. Sandra Leiblum, professor of psychiatry and director of the Center for Sexual and Marital Health at Robert Wood Johnson University Hospital in Piscataway, New Jersey, and president of the 900-member fledgling Female Sexual Function Forum. "It does for women what Viagra does for men."

JUST SAY NORMAL Feminist Leonore Tiefer cautions against "commercializing" female sexuality.

> "I DIDN'T FEEL PASSIONATE. MY 22-YEAR-OLD DAUGHTER IS SO PASSIONATE, AND I WAS FEELING SO BLAH. I NEEDED TO TAKE SOMETHING TO GET BACK TO BEING ME."

Dr. Lauri Romanzi, a uro-gynecologist affiliated with New York Hospital–Cornell Medical Center, has begun screening some patients for low testosterone levels, based on their answers to a new questionnaire that asks all patients about their libido, sexual sensitivity, and orgasmic intensity. "I'm finding, with women in their late forties and early fifties and sometimes beyond, that very often if they complain of a sudden drop in their appetite for sex, and there doesn't seem to be anything else—there wasn't a death in the family, they haven't suddenly started taking four different types of blood-pressure medication—their testosterone levels are often quite low," says Romanzi, seated at her desk in her high-ceilinged Park Avenue office.

Paula, a 50-year-old patient of Romanzi's, experienced a loss of libido after menopause. "I didn't feel passionate," she says. "My 22-year-old daughter is so passionate, and I was feeling so blah. I used to have that passion." Paula began taking testosterone and says her libido is back in action. "The blues definitely subsided. I needed to take something to get back to being me." Paula says the testosterone has also helped her relationship with her husband. "He knew that it was my hormones, but you can't help but take it personally. So it was hard for him. Plus it's a big part of our relationship, because the more intimate we are, the closer we are."

Sarah, a patient at the Hartford clinic, lost her interest in sex a few years ago. "It was just like, things weren't happening," says the happily married 47-year-old. "It never bothered me to participate, but I wasn't starting sexual activity. It became not part of my life. I just didn't know what was going on."

"It wasn't the same, but I accepted it," says her husband, "thinking, that's how it is, I'm not gonna leave her for some younger woman just because the sex isn't as good as it used to be. I just figured this is what happens to women, her hormones change, that's life."

After undergoing testing, Sarah learned she had low testosterone, and began taking a nutritional supplement called DHEA, which breaks down into usable testosterone, as well as Viagra for a "good, immediate fix" until the testosterone took effect. She also began a low dosage of Wellbutrin. Now, she says, the sex is better than ever. "I feel like I have my life back. My reason for being is back again. The zing is back."

Testosterone comes with its own set of problems, though: powerful—and irreversible—side effects. Women need only between one-tenth and one-twentieth the amount of testosterone as men, and too high a dosage can have disastrous consequences: deepening of the voice, excessive hair growth, and even enlargement of the clitoris. "If you get androgenic effects, if you start to sprout terminal black hairs, or the clitoris enlarges, or you start to have hair on your chest or back," says Romanzi, sounding suitably grave, "those things may very well be permanent." Not content with the dosage level of the only commercially available, FDA-approved testosterone replacement for women, called Estratest, Romanzi enlists a local pharmacist to whip up her own preparations—low-dosage vaginal suppositories. "We're treating something that's not life-threatening—it affects quality of life, but having a low libido is not going to kill you," Romanzi says, explaining the need for extra caution as far as side effects. "It's not like having coronary-artery disease."

Leiblum also cautions against a rush to declare testosterone the new miracle drug. "I've heard various people on TV lately saying that women who have no desire are testosterone-deficient and the way to deal with it is to put all women on testosterone. Which is ridiculous. In peri- and post-menopausal women, many will have low testosterone. But that's not true of the normal 25-year-old."

The "normal 25-year-old" might, however, respond to Viagra, side effects or no. This is the hope of Pfizer, which is currently conducting clinical trials of Viagra in women; the results of preliminary studies indicated that the drug "did not appear to significantly increase sexual arousal in women," according to a company spokesman. It did, however, increase blood flow. And in testimonial evidence, many women have responded well, saying they've achieved their first orgasm ever on Viagra, or, like actress Kim Cattrall, who has publicly discussed her Viagra fetish, that it enables them to have multiple orgasms.

JED KAMINETSKY TESTED VIAGRA IN WOMEN, beginning with the wives of his patients, with mixed results. But even some women who claimed they had better sex, greater sensitivity, or more intense orgasms on the drug complained of side effects. The revolutionary little pill made them nauseated or congested, turned their vision blue, and, worst of all, gave them headaches. ("And you know the old jokes about women having a headache, so that was the last thing they wanted," says Kaminetsky.)

Kaminetsky says he can count on one hand the number of impotent men he's treated with Viagra who have stopped taking the drug because of side effects. But he's also given the drug to loads of male friends who want it for presumably more recreational reasons, and about a quarter of them have complained about side effects. "The bottom line is, the side effects are there. It's just your perception of them," Kaminetsky says. "If you're impotent and you need it, the side effects are tolerable. If you're not impotent, they're annoying. In women, the result was not as dramatic. It wasn't that they had a flaccid penis that suddenly they could hang their hat on."

While Pfizer continues its studies, virtually every pharmaceutical company on the planet is testing a product for FSD, whether a new medication or an adaptation of a drug originally designed for men. "In men, it's simple—it's a plumbing problem. But until we get a handle on this, it's like shooting in the dark," says Dr. Carl Spana, president and CEO of Palatin Technologies, a small biotechnology company in Princeton, New Jersey. Palatin is evaluating a product called PT141—an "initiator" of erectile response in men—for use in women. But Spana believes that the medical community is still in need of more female leadership in research. "At one of our initial meetings, we had five guys sitting around a table talking about female sexual dysfunction," he recalls with amusement. "Five guys. I don't even know how to figure out women when they're healthy. It was absurd."

Last summer, Pharmacia introduced a new product called

Vagifem, and on Valentine's Day, the company became the first to devote an advertising campaign to a drug that treats a symptom of FSD. Vagifem helps relieve the common condition in women after menopause in which the genital skin becomes dry. Despite its unappealing name (don't they have focus groups for that sort of thing?), Vagifem, say its proponents, represents a breakthrough in its delivery system: It's a tiny estrogen tablet, smaller than a baby aspirin, which is administered vaginally. It replaces estrogen levels locally, allowing the body to absorb only as much as it needs. "The major point is that you're correcting a problem, which is that the vagina isn't functioning in a way that makes sexual exchange pleasurable for a woman, and that is a turnoff," says Dr. Gloria Bachmann, chief of the OB-GYN service at Robert Wood Johnson and a participant in Pharmacia's clinical testing for Vagifem.

But while the drug companies rush to get products into the testing phases, only one product has thus far been FDA-approved specifically for female sexual-arousal disorder. It's called Eros-CTD, and it's a small suction device intended to increase blood flow to the clitoris, both by vacuum action (like a vacuum pump for the penis) and, through daily use, by breaking up collagen deposits in the bloodstream. On a recent *Oprah* segment (featuring Jennifer and Laura Berman), Oprah Winfrey was skeptical, proclaiming the Eros unlikely to gain mass-market appeal.

Testing the Eros on my palm in her office in Hartford, Siskind admits that "it takes time to see the effects." A patch of skin the size of a penny is sucked into the Eros's cup, leaving me with a hand hickey. The Eros apparently has no side effects—though women are cautioned not to fall asleep while using it.

Beverly Whipple is unimpressed by the device. "It makes the clitoris larger," Whipple muses in her home in Medford, New Jersey, and you can almost hear her head shaking in exasperated wonder through the phone. "Why, pray tell, do we want the clitoris to be larger?"

But if the Eros-CTD is not necessarily the be-all and end-all, the good news is its lack of side effects. Which brings us back to the Viagra-type creams. "My own feeling is that women have to contend with a lot to enjoy their sexuality," says Sandra Leiblum. "So anything that can be helpful for women in terms of getting past their inhibitions should be encouraged."

"If you give these medications topically to women, that should enhance blood flow," says Barbara Bartlik, who also enlists a pharmacist to mix creams for her patients. "And where you have greater engorgement, you have greater pleasure, greater sensation, greater lubrication. It stands to reason. So I think that we're on the verge of something."

SEX RX Dr. Lauri Romanzi in her Park Avenue office.

Janet, Kaminetsky's patient, is a suburban woman with school-age children who says the Dream Cream helps her keep pace with her husband, particularly after they've been drinking. "When I drink, I get less sensation, I get numb," Janet says, "so although I'm less inhibited and enjoy sex on that level, on a purely sensation-based level I find it less than perfect. When the cream works, what happens is you can feel more. All your sensations are heightened."

"I've always been very orgasmic and sexual," says Stacy, another patient of Kaminetsky's. "When I started going through menopause, I noticed a decrease in my libido, and an inability to have an orgasm during sex. I had to resort to a vibrator." Stacy has used Dream Cream three times, and had orgasms during sex two out of the three. "It's amazing," she gushes. "It's like the old days. I'm going to use it every single time."

For his part, Kaminetsky may soon be as popular as the Beatles. A bunch of women recently flew up from Palm Beach to visit him, "one friend and then the next friend, who had these 75-year-old husbands and needed a little help," Kaminetsky recalls, grinning. He's also something of a favorite among the nurses in the operating room—who are more than happy to test new Dream Cream formulas in the name of science—and among the soccer moms of Greenwich, where he lives with his wife and three children.

Sitting across the desk from Kaminetsky, I ask him if he read a recent article in *Esquire* about a woman—also popular—who road-tested vibrators and other sex toys as part of her job.

Kaminetsky narrows his eyes and smiles coyly at me. "You're not test-driving—"

"No," I stammer. "No, I'm not."

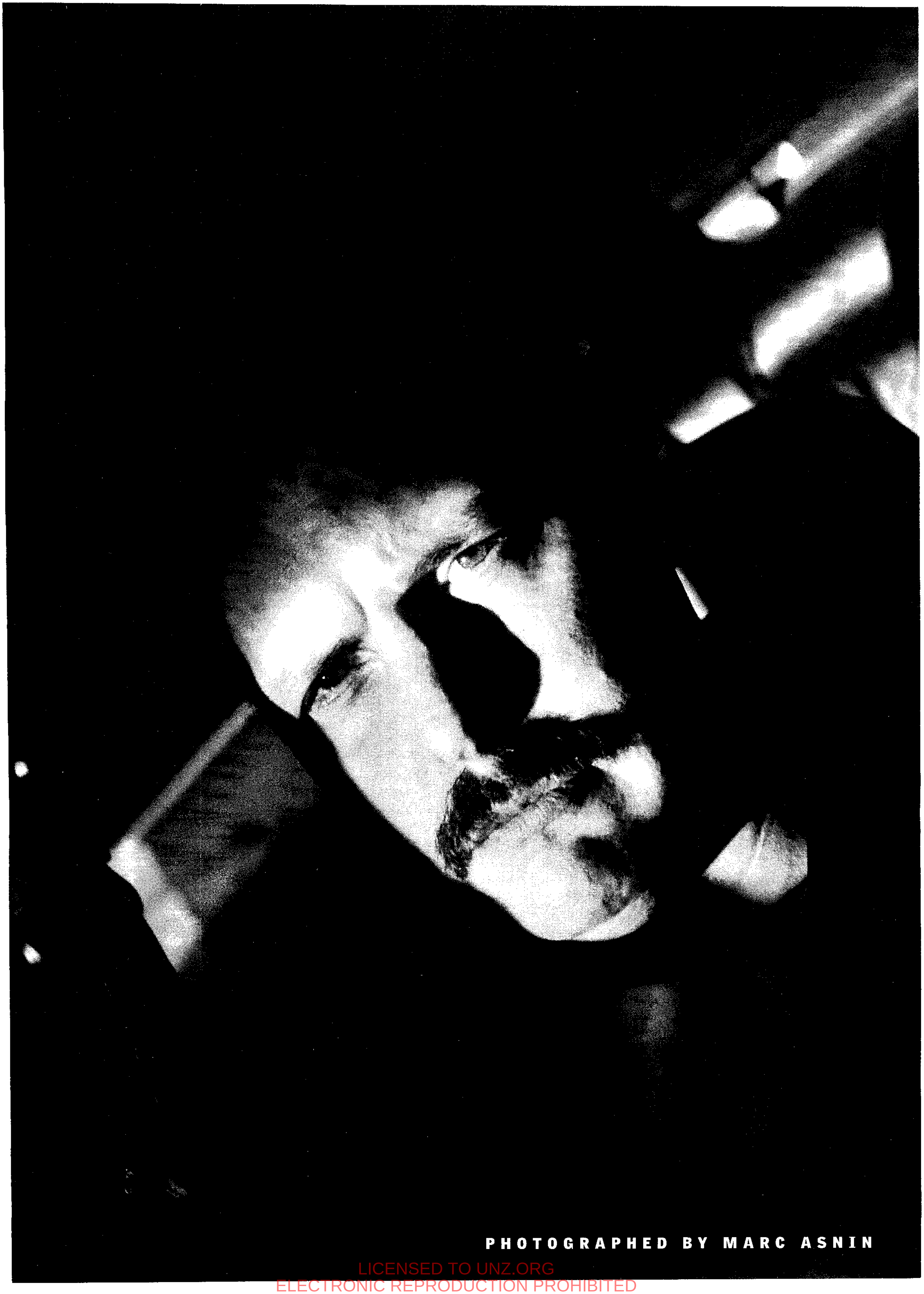
He leans back in his chair. "Well, if you want to try it . . ." He bends over and rummages through a drawer, emerging with a small syringe-type tube. He passes it—still grinning—across the desk. ■

CAPTAIN MIDNIGHT

WITH ARMS LIKE BAZOOKAS AND A REPUTATION AS A WARRIOR, PRECINCT COMMANDER MIKE MARINO BATTLES MORALE PROBLEMS AND AN ELUSIVE SERIAL-STICKUP MAN. BUT THE CRIME NUMBERS TRACKED AT ONE POLICE PLAZA ARE WHAT REALLY MAKE HIM REACH FOR HIS TUMS. BY GREG DONALDSON

YOU WANTED TO SEE ME?” • Mike Marino, commanding officer of the 77th Precinct in Crown Heights, stops studying the activity records of his cops, rocks back in his swivel chair, and looks up at the veteran officer fidgeting before him. In his drafty first-floor office, Marino wears just a Yankees T-shirt and blue jeans; a silver-barreled, black-handled Smith & Wesson rides his right hip. The 43-year-old commander's bazooka arms and thickening middle tell of a weightlifter fighting middle age. • “I want to talk about your activity,” Marino says, his voice a velvety purr, a result, he tells people, of speaking in the intimate space of a patrol car. • “What about it?” • “You're not doing your job.” • The 77th Precinct—“the seven-seven,” within the department—covers the streets along the north side of Eastern Parkway from Flatbush to Ralph Avenue and is notorious as the setting for the corruption scandal described in the late Mike McAlary's book *Buddy Boys*. In 1986, the precinct was “dumped”: Almost every single cop was transferred and replaced with new personnel. Then, in 1991, the Crown Heights riots blew the neighborhood apart. In January of this year, a patrolman from the 77 pleaded guilty to a series of crimes in 1997, including armed robbery and conspiring with another 77 officer to murder a precinct detective. • But during the two years Mike Marino has been CO, arrests are up, crime is down, and, for the first time in memory, the Crown Heights community and the police seem to be on the same page. Balancing the conflicting priorities of the 100,000 or so predominantly African-American and Caribbean-American residents and the precinct's 243 mostly white cops is a delicate proposition. But Marino is not a deli-

CORBIS-SABA



PHOTOGRAPHED BY MARC ASNIN

Street-smart: Marino lectures a suspect.

cate man. He tells the bald truth to five-star NYPD chiefs and community activists alike, exhorts the cops under his command like a football coach, and rides the streets to make arrests personally. For his courage alone, Marino is wildly popular with many of his troops, who have nicknamed him "Elephant Balls."

For Mike Marino, being a New York City cop is not a job, it's a calling, "like being a priest," he often says. But some of the rank and file, embittered by recent contracts allotting "zeroes to heroes," don't see it that way, and they're lying down on the job. The officer Marino has called on the carpet has been making no arrests, writing few summonses, and disappearing from his foot post. "Let's talk about you being off your post," Marino says.

The cop stonewalls: "I refuse to talk about that right now."

Marino takes off his gold-framed aviator glasses, squeezes his eyes shut, and tries hard to control himself. "You're talking to your commanding officer," he says. "I have the power to take days"—suspend without pay.

The cop shifts his weight and takes a breath. "I thought we could talk about this man to man."

"If this was man to man," Marino says, almost inaudibly, "you'd be on your ass right now."

THE FIRST TIME I SAW MIKE MARINO, in 1991, he was doing three things at once. It was in a Brownsville housing development. I was researching a book about Housing cops, riding with them on the midnight shift. Shots rang out; in the ensuing chase I made a wrong turn in a hallway, got separated from the officers I was with, and came upon Marino, then of the 73rd Precinct. He had caught the shooter and was holding him down with his knee. A battered Tec-9 semiautomatic lay on the floor not far away. With his gun in one hand and his radio in the other, Marino was talking to me while he called on the radio: "73 sergeant on the air. Raise my partner. I've got one under [arrest], and the only guy with me is a fuckin' reporter."

Later on that night, the Housing cops spoke of Marino in hushed tones. He had "that glow" about him, they said. Every time they responded to a shooting, he was already at the scene, they swore. They had seen him stride into the middle of street brawls like a samurai.

Almost ten years later, after Marino had been named commanding officer of the 77th Precinct, I asked for and received permission from the NYPD to watch how he was dealing with the pressures of a command. In his fourteen years on the midnight shift, Marino had been shot at, clubbed with a pool cue, and, for a time, blackballed within the department for the same action-hero image that made him a legend in Brownsville. Could a street fighter recast himself as an effective administrator, a bridge between a brigade of bitter cops and a neighborhood of wary people?

IT'S NOVEMBER 9, TWO DAYS AFTER ELECTION Day, and Captain Mike Marino is still juggling multiple tasks. He sits at his desk fielding phone calls and poring over reports of a series of robberies at the west end of his precinct while he banters with a stream of officers taking advantage of his open-door policy. Unlike that night in Brownsville, though, it's Marino himself who's under the gun.

Pockets of middle-class whites have settled in renovated buildings east of Flatbush Avenue, and one robber, a team of thieves, or a series of different stickup men have been following these residents home from the subway and stealing their money and credit cards at gunpoint. In each incident, the robber is well dressed and so smooth that, to witnesses on the street, the crime looks like a conversation between friends.

Marino has responded by posting officers on the side streets off Eastern Parkway. It's too dangerous to send one of his cops out as a decoy to get mugged at gunpoint, so Marino himself has been wandering the area in plainclothes trying to draw out the robber. But the ruse has little chance of success: Marino would look like a New York cop if he was walking down the Champs-Élysées in a beret. Besides, the gunman almost seems to know where the police are going to be. On Election Day, when many of the 77 officers were watching polling places, the thief struck again. In the past 28 days he's hit fifteen times.

Marino reaches across his desk and picks up his white plastic-covered "CompStat" binder, a detailed week-to-week report on the comparative crime statistics for every precinct in the city. What he sees makes him reach for an oversize bottle of Tums in the right-hand drawer of his desk, a samurai with heartburn.

"I'm gettin' killed here," he moans. "They're breaking my heart." He offers Tums to Lt. John Mihnovich, his special-operations lieutenant and a member of his brain trust. The shaggy, blond, 260-pound Mihnovich waves off the antacid.

"I'm losing the precinct," Marino continues. He means the all-important battle to keep crime levels in the 77 below those of last year. Things were going fine through August. Then slowly throughout September and October the number of "index," or major, crimes began to swell.

Marino gestures toward a bulletin board with green stickpins marking the locations of index crimes. "I'd commit unnatural acts," he offers, "for three weeks of five," meaning five index crimes fewer than the same time last year. Mihnovich roars. But Marino is too tense to enjoy his own joke. He's been working fourteen-hour days: He hasn't been to the gym in six weeks, hasn't spent a full weekend with his wife, Kim, and four children in months. When he is home in Staten Island, one phone call from Mihnovich can send him rocketing into Brooklyn. "Come home, Mike," Kim implored one night on his cell phone as Marino prowled yet another crime scene in the wee hours. "You're not the police commissioner."

"You won't lose the precinct," Mihnovich says. "It's just a spike."

"It's not a spike, it's a trend," Marino blurts. "I've lost homicides for the year. I'm losin' robberies. I'm gonna lose the precinct by the second week in December." He flips through the CompStat book and rechecks the soaring crime figures in a trio of Bronx precincts; he knows the figures for precincts that border his by heart. And he's concerned that if his precinct shows an increase in crime for the year, there's a solid chance he'll be relieved of his command.

ONE WOULD THINK THAT A CHARISMATIC commanding officer, popular with the community, would be immune to a jump in crime that could well be the result of factors over which he has little control.

But the recent history of the NYPD tells a different story. When Giuliani made Bill Bratton police commissioner in 1994, Bratton and Deputy Commissioner Jack Maple reconceived the NYPD as a hyperaccountable department where competence and energy were valued over tenure and affability. "Giuliani could promise better police productivity because he understood how much slack there was in the system," says Eli Silverman, a John Jay College professor and author of *NYPD Battles Crime: Innovative Strategies in Policing.*

Their strategy was both revolutionary and simple: Precinct commanders would be held personally responsible for controlling crime in their area, the way division heads in a corporation are called to account for quarterly earnings. Computerization had made crime statistics available on a weekly, even a daily, basis, so every uptick in every crime could be measured immediately. To make the system work day to day, Bratton chose as his second in command John Timoney, an NYPD lifer with a Celtic warrior's face and a photographic memory.

Precinct bosses were confronted with their crime statistics in the biweekly CompStat meeting. Beginning in 1994, Maple and Lou Anemone, chief of patrol and later chief of the department until 1999, would call commanding officers into the eighth-floor Command and Control Center at One Police Plaza at 7 A.M. to grill them about crime prevention and police activity levels. As the COs were questioned, screens behind them were loaded up with graphs and statistics.

A more stressful employee review would be hard to imagine on Wall Street. Anemone and Maple tossed no softballs, tolerated no excuses, and cut no breaks. When they found a befuddled or complacent commander, they tore him apart. One CO was thrashed so badly he broke into tears.

Old-school COs who had gotten their posts through department connections known as "contracts" or "hooks" immediately realized they were in an unforgiving new world. Some tried to double-speak their way off the hot seat; as one high-ranking cop stood with his feet to the inquisitorial flames, a cartoon of Pinocchio with his nose growing was projected onto the screen behind him. Others tried to cook the books, but the eagle-eyed Anemone was hard to fool. According to a former high-ranking police source, at least one of Marino's predecessors at the 77 was dumped for underreporting crime.

The process has become less brutal under Commissioner Bernard Kerik, but the bottom line is the same. If you can't convince First Deputy Police Commissioner Joseph Dunne and Chief of Department Joseph Esposito that you did everything possible to prevent the increase in crime in your precinct, they'll make pointed suggestions, sometimes even offer additional resources. When you're called back, you'd better have results. If you don't, you'll eventually be relieved of your command, exiled to float around the department, or sentenced to become assistant to another CO, seated at his shoulder as a reminder of what could happen to him if CompStat goes badly.

MARINO DREADS FAILURE, AND HE'S DEVELOPED strategies to control crime in his precinct. He pushes officers to enhance arrests by bringing accused felons before the detective squad to get information on other crimes. That's how the precinct helped solve the 1999 stabbing murder of social-work student Amy Watkins. He cajoles his platoon commanders and sergeants to motivate their men to work harder, and calls "all outs," when officers long assigned to desk jobs are forced onto patrol from two to four days a month.

Still, his numbers keep rising as Thanksgiving and Christmas loom. "Robbery season," Marino announces as he walks out of his office to address the four-to-midnight tour.

The 60-foot-wide roll-call room features one desk, a few chairs, and a flimsy lectern. Twenty-four cops stand in four

"WE ARE BLESSED TO HAVE MIKE MARINO. HE IS FAIR. YOU LOOK IN HIS EYES AND YOU KNOW HE IS LIKE US."

lines facing Marino. "I want to congratulate you on your response time," Marino begins. "You went from last in the borough to first. Let's build on that. Don't ignore something because you think some other cop will take care of it." Marino pauses to clear his throat. "You know we have a robbery pattern off Eastern Parkway and Washington."

At the mention of the robbery pattern, some officers drop their eyes. They look as if they'd rather be doing anything but heading out into the streets to find a thief with a gun.

Marino studies the cops before him. NYPD officers are stereotyped as rough and streetwise, but nothing could be further from the truth: A precinct is like a small town with every type imaginable. Some of Marino's officers are crisp and eager to hit the streets. Others slouch, uncomfortable in their uniforms. There are officers who attended Ivy League schools and read Shakespeare, others who can barely understand simple orders. One of the young cops in the first row has made a series of shaky decisions on the street, but he's a hard worker who can run like the wind; "dumb as nails and fast as shit" is how one co-worker describes him. Marino is planning to try him out on an anti-crime team that often chases fleeing suspects.

"It's the holidays. No shopping on duty." Marino's soft voice is fading now. "Don't worry about numbers—take care of shit that's in your area because it's what you're supposed to do. Be a cop. Okay, boys and girls, have a safe tour."

A few minutes later, Marino is back in his office, meeting about the robbery pattern with a dozen sergeants and lieutenants seated on plastic chairs.

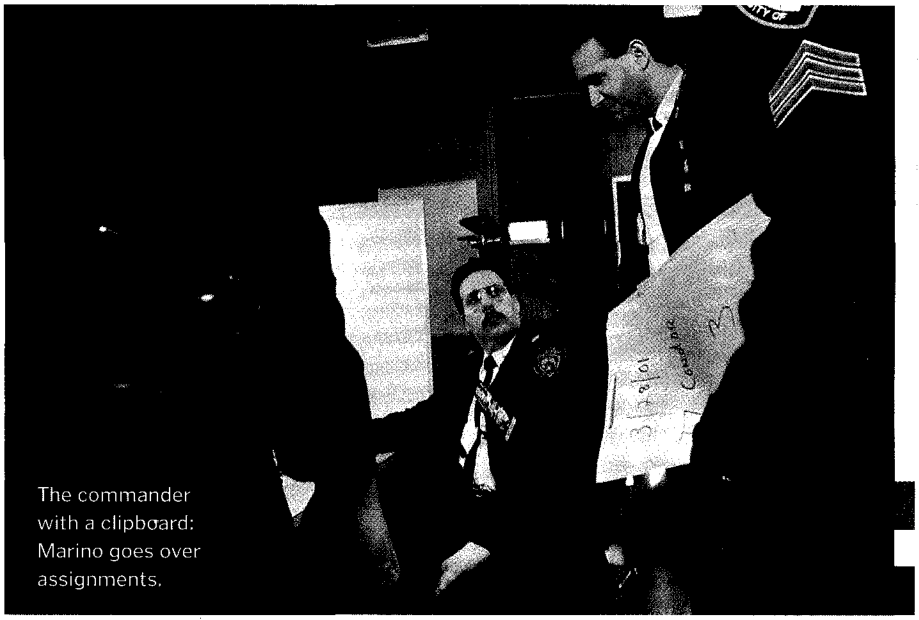
"How you feelin' today, Captain?" a sergeant asks.

Marino nods to a moonfaced lieutenant with a walrus mustache. "Things could be worse," he says. "I could look in the mirror and *that* could be looking back." For a moment, in the roar of laughter that follows, Marino relaxes.

"Let's put our heads together," Marino says. "This isn't going to be a beat-up." The white-shirted sergeants and lieutenants nod in unison.

"I can train a monkey to react," he continues. "What are they doing beforehand? When this asshole hits, everybody is showing up at the location. Train them to go to the outlying areas. Somebody go down in the hole"—the subway. Marino reaches for his bottle of Tums, pops one in his mouth, and shakes the bottle to see how many are left.

"Dunne and Esposito love cops. But they're smart. They know bullshit when they see it." He cautions his senior staff about officers who milk overtime after an arrest by delaying the paperwork. "They can't make their mortgage payment on one collar."



The commander with a clipboard: Marino goes over assignments.

"Is it okay if I have my guys in the van?" a sergeant asks. "No," Marino snaps. "I want them on the street on Washington." Marino points to a street grid and reviews the game plan to catch the robber. "Stagger the meals—this guy knows when we're out there."

After the meeting, a stocky sergeant hangs behind to make small talk. "We're gonna get you more movers," he says. The more moving violations the precinct issues, the more GLAs—grand-larceny autos—they find. "I tell my guys what to look for—I used to get *beaucoup* GLAs myself," the sergeant says, chortling.

"How come you don't get them anymore?" Marino asks.

"I don't want to get jammed up." He's talking about avoiding official trouble.

"Jammed up?" Marino growls. "How many times have I been jammed up? Haven't I been to the trial room?"

THE TRUTH IS MIKE MARINO HAS been "jammed up" so many times that despite his passion for the job, lofty I.Q., and high marks on promotion exams, it's a miracle he ever got a command in the first place.

Marino's record in the 28th Precinct in Harlem, where he started as a cop in 1979, was sprinkled with enough "force complaints" that it seemed unlikely he'd ever be trusted with a command. None of the charges was substantiated by department investigations, but the image of a heavy-handed officer with a chip on his shoulder was the last thing the NYPD wanted to push front and center. Any administration that allowed him to take command would have to answer to the community if he ran his precinct like a Wild West show.

It was the Crown Heights community itself that demanded Marino's appointment. As the executive officer to Captain Dowd, the commander who preceded him at the 77, Marino had responded swiftly to community concerns. "He always did what he said he was going to do," remembers James Caldwell, president of the Precinct Community Council. "We knew he was the perfect person for the command."

At a January 1999 meeting attended by the Brooklyn borough chief, Community Board Eight, and the Precinct Community Council, Marino sat off to the side. "We want him," said a Precinct Community Council member. The borough chief thought the board member was referring to Dowd. "I told you you can't have *him*, he's leaving."

"No, him," the board member repeated, pointing at Marino. "Zero chance," the borough commander snapped.

The blackball was even more explicit. "You will never get a command," Marino says he was told point-blank by a superior in the department. But Marino also had admirers, including Anemone, who had watched him through the years. "With Marino, you don't get niceties," Anemone says. "You get the truth."

Anemone understood that the best cops aren't always the ones with the cleanest records: Some of *them* sat in the station house or rode the streets with their windows up. The "non-police," Anemone calls them. He says Marino was "one of us, fighting crime long before it became fashionable." Anemone and others approached Patrick Kelleher, then first deputy police commissioner, who was still wary of the reputation Marino had gained in the 28th Precinct. But Marino's rough stuff was far in the past, his supporters argued; he had changed. Community leaders wrote a letter of support and followed it up with steady phone calls to One Police Plaza. A few weeks later, Commissioner Safir gave in.

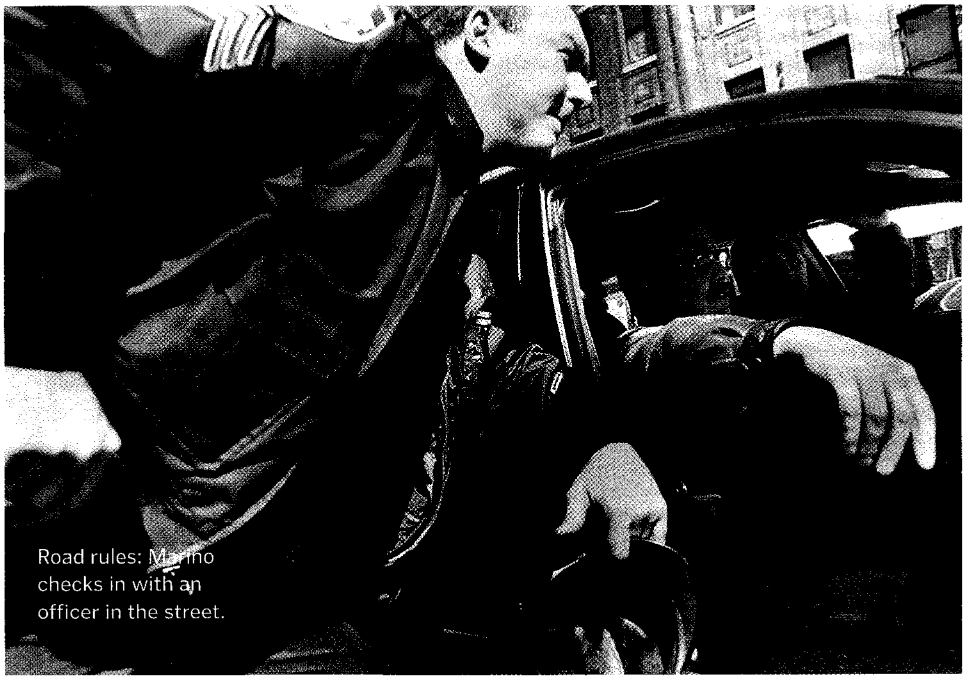
"MY WIFE WOULD COMPLAIN ABOUT SOMETHING AND I'D BE THINKING, 'I'VE JUST SEEN A GUY GET HIS BRAINS BLOWN UP.' "

BUT MIKE MARINO PROBABLY HASN'T changed all that much since he worked in the 28th. "When I came on the job in 1979, cops weren't supposed to make narcotics or misdemeanor arrests," Marino explains. "Entire streets were taken over by drug dealers. Working people couldn't come out of their homes at night and a cop couldn't do anything about it." At first, Marino walked the streets like any other rookie, wide-eyed and afraid to take action. But the blatant lawlessness he saw sparked a fire in him.

Marino started enforcing laws against loitering, littering, excessive noise. The toughs who had the run of the streets bristled, verbal insults turned physical. At first Marino didn't fare well. Then he started lifting weights. He bulked up from 152 pounds to 190, had eighteen-inch arms, and could bench-press 350 pounds. If there was an arrest to be made, he did it without calling for backup. If the arrestee wouldn't go easy, he would go hard.

It was difficult to figure out Mike Marino in those days: What kind of man spoke so courteously to people in the community, yet took so easily to hand-to-hand combat? Raised in Flatbush by a single mother who worked double shifts to support the family, Marino was dubbed "Mr. Logical" by his childhood playmates and could read on a college level in seventh grade. He flew through Regis high school and entered NYU as a premed student but dropped out in the middle of his freshman year, repulsed by his well-heeled classmates. A little over a year later, Marino was in uniform.

As a rookie in the 28th, Marino resisted the worst of police culture and walked out of a room in the precinct house if the N-word was used. But in another way, like other cops before him, he was swallowed up by the job.


Road rules: Marino checks in with an officer in the street.

"I was just married, and my wife would complain about something and I'd trivialize it. I'd be thinking, 'I've just seen a guy get his brains blown up.' " Marino's wife would look at his swelling biceps and faraway gaze and tell him, *You're not the man I married, mentally or physically.*

Marino admits the weight lifting had an effect on his temperament. Once, in a restaurant in Bensonhurst, a loudmouth at an adjoining table asked Marino what he did for a living. Marino just shook his head and kept eating.

"Tell him," Marino's wife urged. "He's just interested, that's all."

"He's gonna make a stupid remark about cops, and I'm gonna knock him out."

"Tell him."

Marino told the man he was a cop. The man cursed the NYPD, and Marino laid down his fork, walked over, and knocked him out. His first marriage ended soon after.

In 1984, he passed the sergeants' test and moved to the 73rd Precinct in Brownsville, choosing the midnight shift to be home with his new wife and children during the day.

Sandy Arroyo, then an eager rookie in the 73rd Precinct, remembers, "It was a gift to have a sergeant like Mike who had the same passion." Not everyone was as impressed by the sergeant who did steady midnights. There was a cadre of unruly cops on the four-to-midnight shift who refused to follow orders. When that crew rotated onto midnights, the fur would fly. One dispute ended with Marino standing over one of the officers in the parking lot behind the precinct house.

Several of these officers, later dubbed "the Morgue Boys," eventually pleaded guilty to second-degree conspiracy to distribute drugs. Marino thinks that as a parting shot against him, one of them dropped his name in a deposition. Though Marino was never accused, he saw Internal Affairs investigators lurking in a car outside his home. "It was a very rough time," he says.

THE MEETING WITH HIS SERGEANTS and lieutenants ends, and Marino heads to the Brooklyn Museum to receive an award from the Washington Avenue Merchants Association. As he walks past the front desk of the precinct's main room, his radio issues a high-pitched beep.

It's 6:29 P.M., and the robber has just hit again. A 30-year-old black male, six feet, 200 pounds, wearing a knee-length black leather jacket and a black cap with white letters, used a pistol to rob a man on Vanderbilt Avenue. Marino and Mihnovich had recently arranged for a unit working the six-to-two shift to be at the very location where the stickup took place. But, almost as if he had been sitting in on their strategy meeting, the robber scored just before the officers arrived.

Marino drives toward the robbery location. Two blocks away, a van full of officers on a funeral detail greets him cheerily.

"Afternoon, Captain."

Marino swallows his anger and reminds the crew in the van to stay alert. He rolls his car window back up. "Some things you can't teach," he whispers.

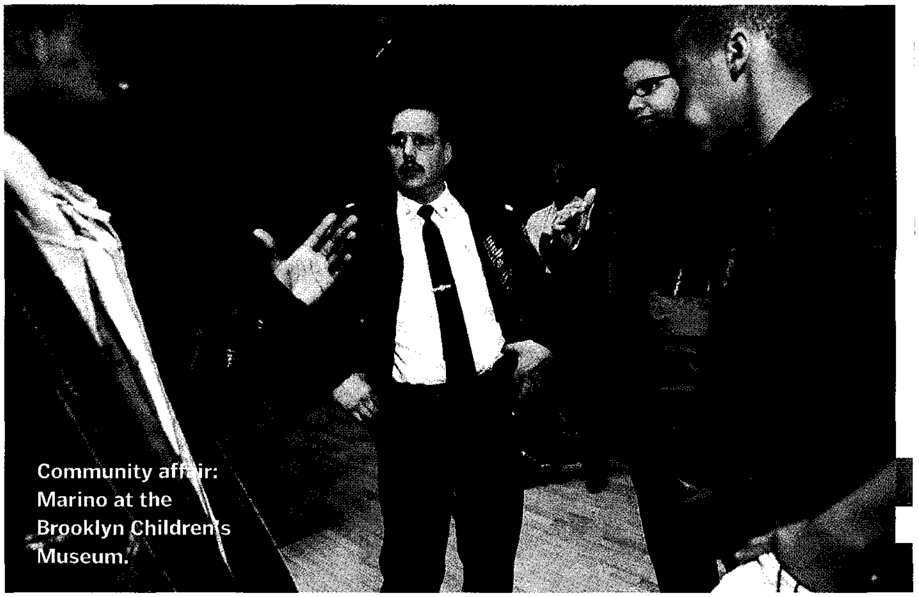
As he heads down Eastern Parkway to the museum, Marino can't help running over the robber's M.O. in his mind. The thief takes cash and credit cards, then runs into the nearest subway station, where he uses the cards to charge easily sellable MetroCards. He probably emerges from the subway a stop or two away. "Franklin," Marino says. He swings onto the service road to the Franklin Avenue subway stop.

As he slows his vehicle and peers into the darkness, a six-foot-tall man in a black leather jacket and a black cap with white letters is walking toward him on the sidewalk. Marino jams the car to a stop and swings out of the driver's seat, moving fast and low. He pulls out his gun with one hand and his badge with the other. "Police. Put your hands up."

The man stands stock-still. His hands rise slowly. Keeping the suspect at arm's length, Marino uses his free hand to guide him against a tree and runs his hand up and down the man's legs and inside his coat. He can feel the suspect's heart beating like a bird's.

Marino calls the borough-wide robbery unit, which has the victim in an unmarked car not far away. "77 CO on the air. I have suspect on that 30. Classon and Eastern." Moments later, a sedan with two burly detectives in the front seat and the slim victim in the back glides to the curb for a "show-up," a personal identification. The victim leans forward to talk to one of the detectives, who puts his thumb down. It's the wrong guy.

Marino apologizes, explains to the man why he was stopped, and takes down some information. "So you can put me in the system for next time," he protests. "No," Marino explains. "This is to protect you against unwarranted searches. If you notice, you're black and I'm white, so we have to make sure that everything is on the up and up."



Community affair: Marino at the Brooklyn Children's Museum.

A WEEK LATER, MARINO IS BACK AT his desk with circles under his eyes. The robber still hasn't been caught, but the precinct detectives have come up with a suspect, a bull-necked ex-con with a history of armed street robberies. The crime numbers are still teetering, two weeks up and two weeks down in November. And there's a new problem: An anonymous typewritten letter has been delivered to community leaders and Precinct Community Council members detailing "Racism in the 77."

The letter accuses Marino of giving white officers preferential treatment and unequal punishments for similar infractions. A black officer received a written "command discipline" for being off post, the letter alleges, while a white officer didn't. But the worst part for Marino is when he hears the word in the precinct is that the letter is endorsed by half a dozen of the 60 or so black cops under his command.

The phone rings, and Marino reaches slowly for the receiver. It's his brother, Steven, also a city cop, on the line. "Yeah, it's me, the racist," Marino says bitterly. He hangs up and rocks mutely in his swivel chair while Sergeant Charlie Broughton stalks the floor in front of him, cursing the letter.

The refrigerator-shaped Broughton is one of the most active cops in the city. The 77 leads the city in gun arrests, and Broughton's five-man Anti-Crime unit accounts for many of them. Though Broughton denies it, he says that other cops whisper that he "tosses the world"—searches people indiscriminately—to get his guns. He's black, and on the street, he's called a sellout for his zeal. Broughton has learned to ignore the taunts, but he's incensed that Marino is being called a racist. So is Sergeant Gary Lemite and a number of other black officers, who blame the accusations on cops pushed out of their comfort zones by Marino's insistence that every officer do some real patrol work.

For at least several weeks, investigators from the NYPD's Office of Equal Employment Opportunity have been questioning cops in the 77. No matter what the tenor of their report, the potential for poisonous publicity alone makes it likely the Mike Marino experiment in Crown Heights will soon be over.

But Marino's supporters in the community don't abandon him. "We are blessed to have Mike Marino. He is fair," insists Trinidadian-born Precinct Community Council member Marlene Saunders. "You look in his eyes and you know he is like us."

Marino won't discuss the letter, but I learn that soon after it surfaced, he took steps to stop the precinct from splitting into camps. "Let the investigators do their job," he reportedly told the rank and file. "If something is wrong, they'll find it." But Marino's poker face doesn't fool everyone. "He's dyin' inside," Lemite observes.

The next week, when Marino steps up to the podium at CompStat, the chiefs want to know why the precinct didn't identify the robbery pattern sooner. Even though there were a number of mitigating factors, including the fact that some of the victims wouldn't or couldn't describe the gunman, Marino takes full personal responsibility. He then points out that his cops are working closely with neighboring precincts and Transit police to catch the robber, and that arrests and quality-of-life summonses are up. According to those present, his talk is comprehensive and blunt, vintage Marino.

The following Saturday night, Marino gets a call at home to appear in the commissioner's office at One Police Plaza on Monday morning.

Careers in the NYPD, built carefully over decades, can be lost over failure to react quickly to a pattern, damaged irreparably by a letter like the one circulated at the 77. Marino never held his tongue, never covered his back. Now it looks as though that's finally caught up with him.

Police Commissioner Kerik gestures for Marino to sit down. "How's the morale of your men?" he asks.

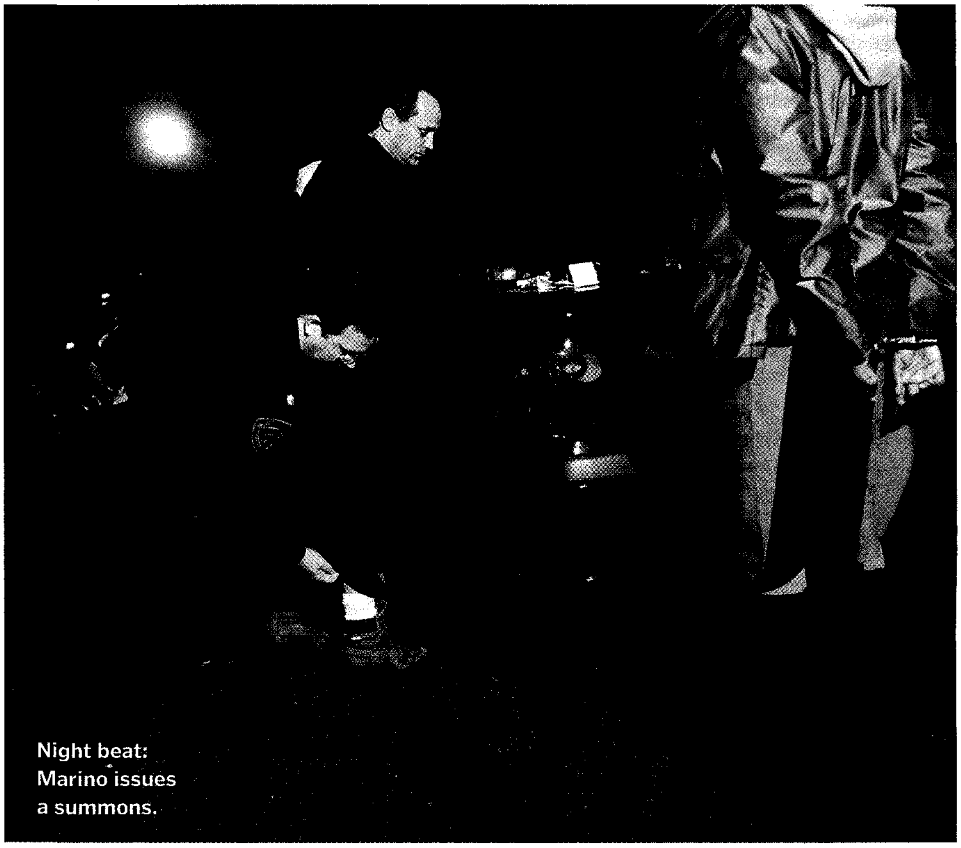
"As well as can be expected," Marino answers, "given the circumstances."

"They're working hard, Mike. You're doing a good job."

"They're good guys," Marino responds.

"You think you could do as good a job if I promoted you to deputy inspector?" Kerik says, extending his hand.

"MIKE MARINO LEADS BY EXAMPLE. THAT'S WHY HIS COPS NAMED HIM AFTER A PART OF THE ELEPHANT'S PRIVATE ANATOMY."


Night beat: Marino issues a summons.

Marino's harrowing days at the 73rd were gone like smoke on the wind: the anonymous accusations that threatened his future, the Internal Affairs investigators camped at his curb, the blackball that denied him a command. Three days later at the promotion ceremony at One Police Plaza, hundreds of assembled cops greet Marino's name with an explosive ovation, the loudest of the day. A line of high-ranking blue-uniformed well-wishers forms near him. A swarthy chief kisses both of Marino's cheeks; a red-faced inspector pumps his hand.

Back in his office at the 77, with four weeks to go in the year, Marino has a cushion of 53 index crimes. Thirteen more a week and he'll stay under his 1999 number. Gradually, throughout the month, the numbers dip until it's a sure bet Marino and his officers will "save the 77."

While Marino was traveling from doubt to vindication, Broughton and his Anti-Crime team were scouring Crown Heights for the suspect. They did vertical searches up and down the stairways of apartment buildings where he had been seen, sat for hours on corners where he had been busted in the past for drug sales. They looked for his face on crowded sidewalks and in passing cars until they were dizzy. Then, on December 14, at 8 P.M., they spotted him in a doorway.

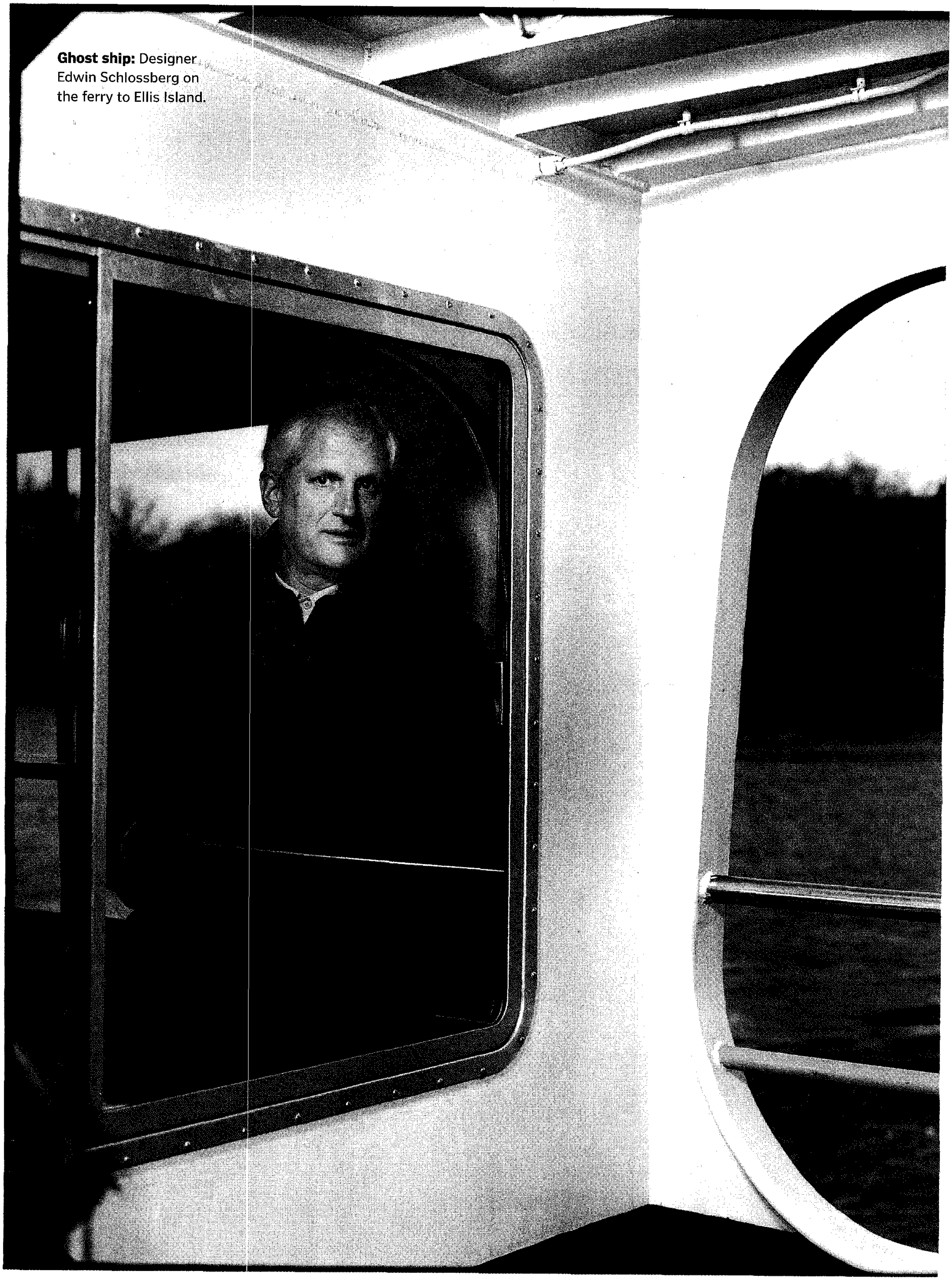
After the arrest, Broughton grabs his cell phone to call Marino. "Boss," he hollers. "We got your guy."

IT'S THE EVENING OF FEBRUARY 27, AND Mike and Kim Marino are standing close together in the brilliantly lit lobby of One Police Plaza for the Annual Police Foundation Gala. Kim is wearing heels and a black velvet evening gown; Mike is squeezed into a rented tuxedo, the collar of his stiff white shirt pressing in on him. Marino is here to receive the Chuck Barris Foundation Cop of the Year, a Stanley Cup–size trophy given to an officer admired by others as the hardest-core cop in the department. Right behind the Marinos stand Jack Maple, Bill Bratton, and John Timoney, now police commissioner of Philadelphia. Three of the most influential men in law enforcement within spitting distance, three potential contenders to be the next police commissioner of New York, and Marino doesn't introduce himself. "I don't know them," he tells Kim.

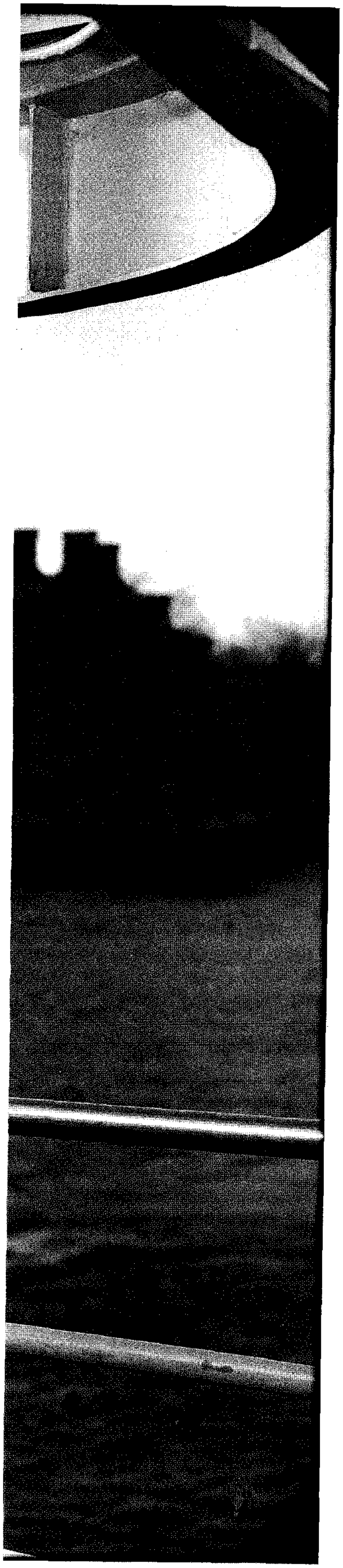
Even as he makes small talk with his wife, Marino looks preoccupied. The stickups have stopped, but he stands to lose some of his best men: Lemite has been moved to a "shooting response team," Mihnovich is thinking about retiring by the end of the year, and Broughton has been making noise about transferring to a specialized unit. And though Marino tells his troops to forget the numbers, he can't shake the habit himself. He awakens every morning at five and sits in his living room thinking and calling the precinct for updates. Burglaries are up and radio-call response time has been slowing.

Inside the first-floor auditorium, transformed for the night into a ballroom, emcee Dennis Franz introduces Chuck Barris, of *Gong Show* fame. "Twelve years of midnights in Brownsville and Mike Marino was first through the door on every job," Barris begins. "His precinct leads the city in gun collars because Mike Marino leads by example. That's why his cops named him after a part of the elephant's private anatomy." As the room explodes in laughter, Marino barely smiles.

On the drive home, Marino picks up a report on his police radio: There's been a double shooting in the 77. As Kim purses her lips in silent protest, he throws his police light on the dashboard and stomps on the accelerator. ■



Ghost ship: Designer Edwin Schlossberg on the ferry to Ellis Island.



THE FAMILY MAN

You know Ed Schlossberg as a guy who married into the most famous family in America. But his new project—helping ordinary Americans trace their family histories through Ellis Island—may finally give us all insight into the man who lives with Caroline Kennedy.

By Jeffrey Hogrefe

WHEN EDWIN SCHLOSSBERG AND CAROLINE Kennedy were married in 1986, the Hyannis Port celebration was compared to a royal wedding, complete with entertainment after dinner. Carly Simon sang a few songs; then George Plimpton narrated a fireworks display which was his gift to the couple. Not surprisingly, the media was obsessed with the groom: Who was this man marrying America's First Daughter? But Schlossberg resolutely remained a mystery, refusing to grant interviews. And though he was described as a specialist in interactive media, no one actually understood his chosen profession. So when a burst of fireworks fizzled into a fog bank, Plimpton couldn't resist. "These fireworks," he quipped, "represent what Ed Schlossberg does."

Fifteen years later, Schlossberg is sitting in the conference room of his interactive-media firm in an old cast-iron building in the Flatiron district. At 55, he's grayer, but he's still a strapping six foot two, a good-looking man with a calm, assured, slightly sardonic detachment.

"My kids tell me it is so annoying that all the other kids' fathers are investment bankers," he says, referring to Rose, Tatiana, and Jack Schlossberg, uptown kids with a downtown dad who dresses in black jeans and black sweaters and does something with computers. "Not that anyone knows what an investment banker does."

If Schlossberg is sensitive about the public perception of his work life, he

PHOTOGRAPHED BY BEN BAKER

does not let on, perhaps because he has become accustomed to a great deal of unwanted attention. He's "fiercely protective of Caroline," according to one observer, and never takes his children to public events, to shield them from the photographers who hounded his wife in her youth. I'd been informed that he would not want to talk about his family. But families, it turns out, are what his biggest project to date is about.

Last week, the nature of Schlossberg's work became much clearer, even to Plimpton, who still thinks what he does is "very cerebral, complicated, and conceptual." Five years in the making, the American Family Immigration History Center on Ellis Island is an Edwin Schlossberg Incorporated–designed interactive-media display consisting of 41 computer stations and a Website. Linked to an extensive database of more than 17 million people who passed through the island from 1892 to 1924, the Website will allow anyone who suspects he was descended from an Ellis Island immigrant—approximately 40 percent of all Americans—to find out for sure. None of the data would be available were it not for the Mormon volunteers who, motivated by their religion's interest in genealogy, laboriously transcribed the ship's handwritten manifests from microfilm.

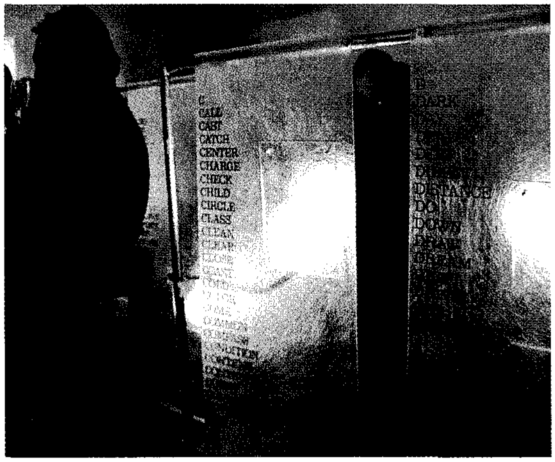
Although to most people he's still the mysterious husband of Caroline Kennedy, Schlossberg has designed innovative media installations for many leading institutions, including Sony Wonder in the Sony building on Madison Avenue; the Henry Ford Museum in Dearborn, Michigan; and the Pope John Paul II Cultural Center in Washington, D.C., which opened in March. "Because of its potential audience," notes Ralph Appelbaum, a museum designer with offices in SoHo and London who is often a competitor of Schlossberg's, "the Ellis Island project is going to raise his visibility."

GROWING UP IN THE YEARS IMMEDIately after World War II on the Upper West Side, Schlossberg was surrounded by a large extended family of Russian Jews. All four of his great-grandparents were Ellis Island immigrants who were born within 50 miles of one another in the vicinity of Poltava, Russia, a fact that had to sustain young Ed's curiosity.

"When I would ask my grandparents about Russia, they didn't want to talk," Schlossberg says. "One of the things about immigration under duress is that no one wants to tell you about it."

Schlossberg's private office looks out across Sixth Avenue to the stolid cast-iron buildings that his grandparents probably went to when the structures were gleaming new department stores, at the turn of the century. For a person who has assiduously avoided all contact with the media, he seems remarkably at ease talking about his life. His grandfather built a small real-estate empire, then lost it all in the Depression. His father, Alfred Schlossberg, was a well-to-do textile designer and manufacturer.

One of those Upper West Side boys who spent all their free time going between painting lessons, classes in science at the Museum of Natural History, and Hebrew school, Schlossberg attended P.S. 166 and the Birch Wathen School. In 1967, he received a B.A. from Columbia College; four years later, a Ph.D. in science and literature from Columbia University. His thesis was an imaginary conversation between Albert Einstein and Samuel Beckett—hardly a step to an assured academic job. Instead, he was, as he puts it, "invited into the process" of making art in New York.



Word count: Schlossberg's National Arts Club retrospective; top, facing page, an original ship's passenger manifest, from the American Family Immigration History Center database.

Befriended by John Cage, who taught music composition at Columbia in those days, Schlossberg rode the subway downtown and rented an apartment on 13th Street. He spent time with artists Robert Rauschenberg and Jasper Johns, who were then living in the same loft building near Peck Slip. Rauschenberg and Johns were combining language and art and science in their early artwork in a way that appealed to Schlossberg. And he began to create what was known as "concrete poetry." In his case, the compositions consisted of fragments of letters on Plexiglas panels that could be manipulated to reveal phrases. Influenced by Asian art, he also stenciled finely wrought poetry onto rice-paper scrolls connected by bamboo rods.

At the same time as he was pursuing a career as an artist, Schlossberg went to work for R. Buckminster Fuller, the visionary who invented the geodesic dome and the Dymaxion car, which looks like a spaceship on wheels, and who inspired the *Whole Earth Catalog*.

"I learned a lot from Bucky," Schlossberg says. "Both negative and positive. He was fantastic at writing menus. But he wasn't interested in cooking dinner."

"I just thought he has had this life of ideas: fantastic, amazing, poetic, beautiful ideas. Then he moves on," Schlossberg says. "It is often harder to slog through it and make sure the thing gets done."

While at Columbia, Schlossberg had published a magazine called *Good News* that contained only inspirational essays written by Fuller and others. The magazine led to other design jobs. "I never set out to be a designer," Schlossberg explains, "Like Bucky, what I really was doing was thinking. Suddenly people began to pay me for my thoughts."

A chance introduction to the director of the Brooklyn Children's Museum at a White House conference on children and youth led him in 1971 to a staff position at the museum. Just as Schlossberg had sought out Johns and Rauschenberg when he wanted to learn how to make art, he went to the Massachusetts Institute of Technology to talk to Marvin Minsky and Seymour Papert, groundbreaking human-behavioralists who pioneered artificial intelligence, when he wanted to learn how to create an interactive experience for children. The success of the Children's Museum led Schlossberg to the Massachusetts Association for the Prevention of Cruelty to Animals to design an interactive display for a visitors' center outside Farmingdale, Massachusetts.

With his career gaining momentum, Schlossberg used money he had made writing books on computer games to finance a design company. "My father worried that I would starve pursuing the poet's life," Schlossberg recalls. In 1977, ESI started with a staff of 2; today it employs 50.

A SNOWSTORM THREATENS TO DUMP two feet of snow on New York City on the day of the opening of Schlossberg's retrospective at the National Arts Club. But by six in the evening, the threat has diminished. It's the first time works from his 30-year

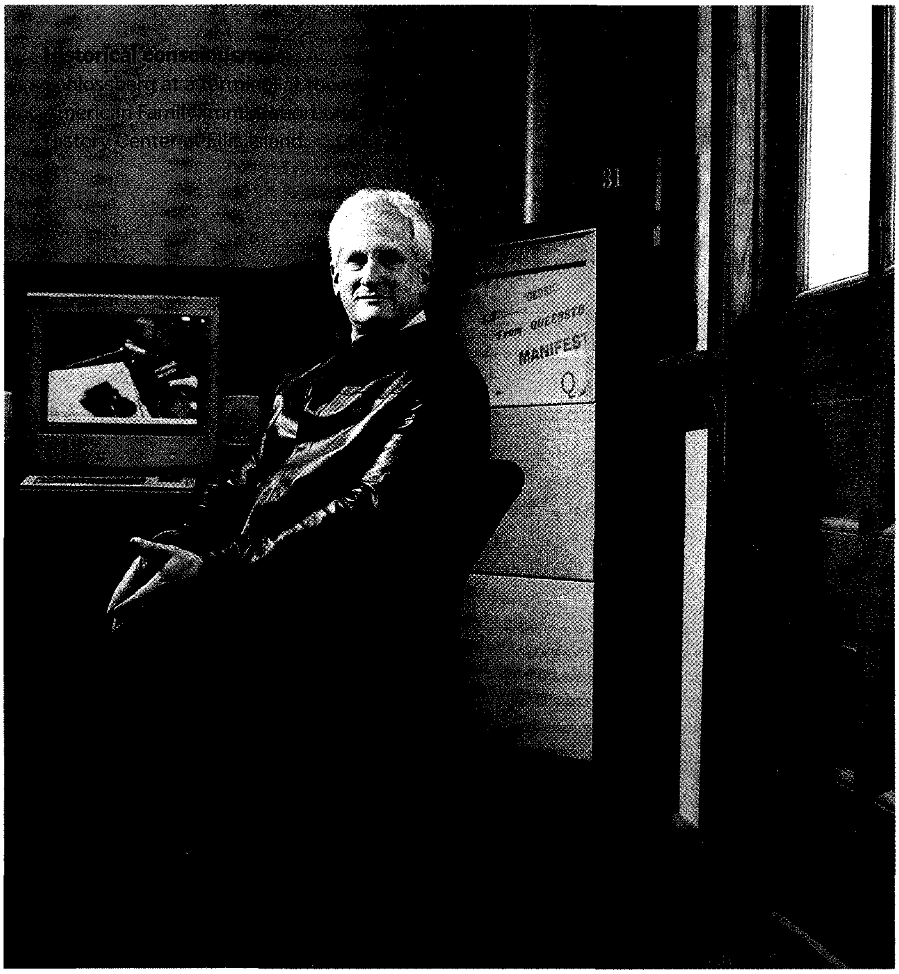
Previous page: Photograph by Rick Friedman/Black Star.

career have been brought together in one place. Schlossberg stands near the entrance to the gallery, looking every inch the Artist in a tailored black leather jacket that recalls Vienna in the thirties.

"It's nice seeing this early work again," says Caroline, who has arrived late dressed in a black pantsuit, pointing to a Plexiglas art piece created in the late seventies. She has moved away from Schlossberg and is surrounded by a few friends. For someone allergic to talking to the press, Caroline assumes her role as wife of a media-worthy personality with a sporting detachment. But Andrew Cuomo, who is married to Caroline's cousin Kerry Kennedy Cuomo, quickly steps in to ask where the children are.

"You have to show them the Tiffany-glass ceiling in the other room," Cuomo advises. She says she'll bring them into the gallery when it is quieter.

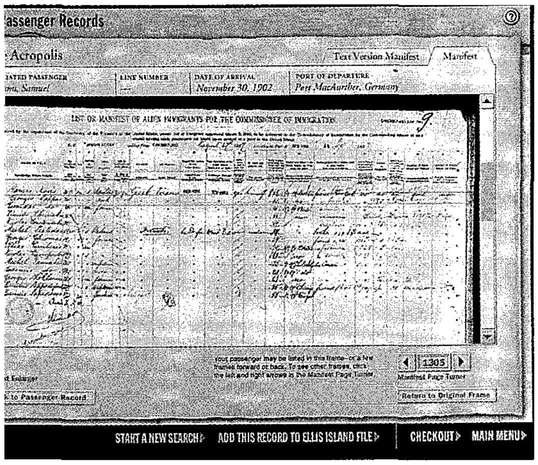
"I NEVER SET OUT TO BE A DESIGNER," SCHLOSSBERG EXPLAINS. "WHAT I WAS DOING WAS THINKING. SUDDENLY PEOPLE BEGAN TO PAY FOR MY THOUGHTS."



Historical consciousness: Schlossberg at a [illegible] American Family Immigration History Center at Ellis Island.

"ED IS A UNIQUE CREATIVE GENIUS," says Larry Bellante, project director of the Statue of Liberty–Ellis Island Foundation, which developed and funded the history center. "He is a bit of an artist and a bit of a philosopher. He is able to describe and work with people, stimulating them into being as creative as possible and also forcing them to follow along with what his ultimate vision for the project is. He says, 'This is what I want it to be,' and his staff steps in and makes it possible. I've never known anyone better at this, and I've worked with a lot of designers."

The Ellis Island project is not only his most visible project but also his most personal. He grows visibly excited as he describes how he felt when he located on the center's database the ship's manifest for Abraham Hirsch, a grandfather who arrived in New York Harbor in 1903. "It was an awesome experience to see that name pop up on the screen," he says. "My whole life began on Ellis Island.



LINE NUMBER —
DATE OF ARRIVAL November 30, 1902
PORT OF DEPARTURE Port MacAuriber, Germany

Your passenger may be listed in this frame—or a few frames forward or back. To see other frames, click the left and right arrows in the Manifest Page Turner.

1305

"I knew that we didn't want to turn the center into a roller-coaster ride," Schlossberg goes on, recalling how it felt to walk through the Immigration Museum. "When you are there, the feeling is reverential, knowing the struggles that these people went through. The challenge for us was to create something that didn't detract from that quality.

"We call it a celebration of the American family," Schlossberg says about the Ellis Island center. "The idea was that this would be a place for Americans from all places. We created a whole set of different experiences for people to re-up their citizenship and explore the ethnic diversity that they were part of.

"Like an official family-reunion place," Schlossberg says, voicing his ambition for the project. "We hope that once it is under way, people will want to come out to the island with their families and make a day of it. I'd like to call up my cousins and sister and go out there with them and put together our family tree."

If his extended family hasn't made the trip yet, the Schlossbergs—Ed, Caroline, and their kids—have; they took a tour of Ellis Island when Ed first signed on to the project. I suggest that maybe the history center will finally show his kids—and everyone else, for that matter—what he does for a living, but he shrugs.

"There's a lot in our culture no one thinks anyone actually invented," Ed says of his children's understanding of technology. "They look at a computer screen and do not understand someone actually spent a great deal of time trying to organize all of the information that they are viewing." ■

Photographs, clockwise from left: Manuel Santelices; the Statue of Liberty-Ellis Island Foundation; Ben Baker.

Best Bets

RIMA SUQI

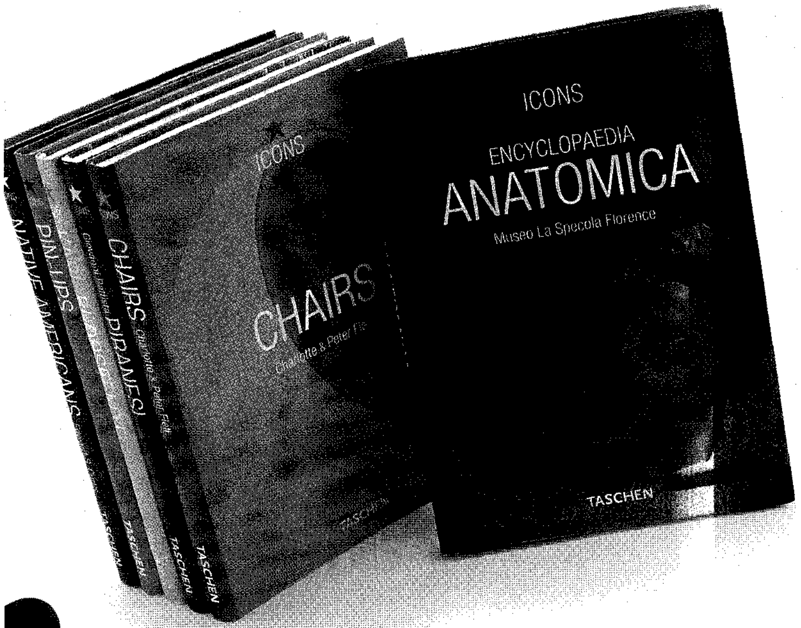
Sound Logic CD cases usually hold either the player itself or the CDs, but not both. Now, for those of us who like to plug in, tune out, and switch CDs while on the run, cdProjects has created a water-resistant sport case with a front pocket for the player and a zippered section that holds 24 CDs ($16.99).

▶ **THE WIZ**
555 5th Avenue, at 46th Street/212-557-7770

Baby Talk Suddenly, it seems like every other woman we know is pregnant, and that means it's time to start shopping for shower gifts. Laura Millman of Little Chums has come up with the perfect shower-gift idea—a set consisting of cotton leggings, a T-shirt, and a hat, all embroidered with motifs like mermaids, airplanes, and turtles and neatly packaged in a white mesh bag ($44).

▶ **APARTMENT 48**
48 West 17th Street/212-807-1391

PHOTOGRAPHED BY JAMES WORRELL

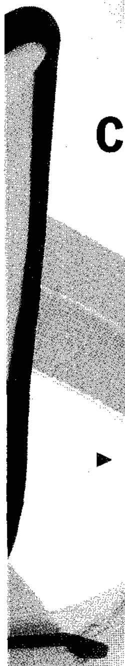


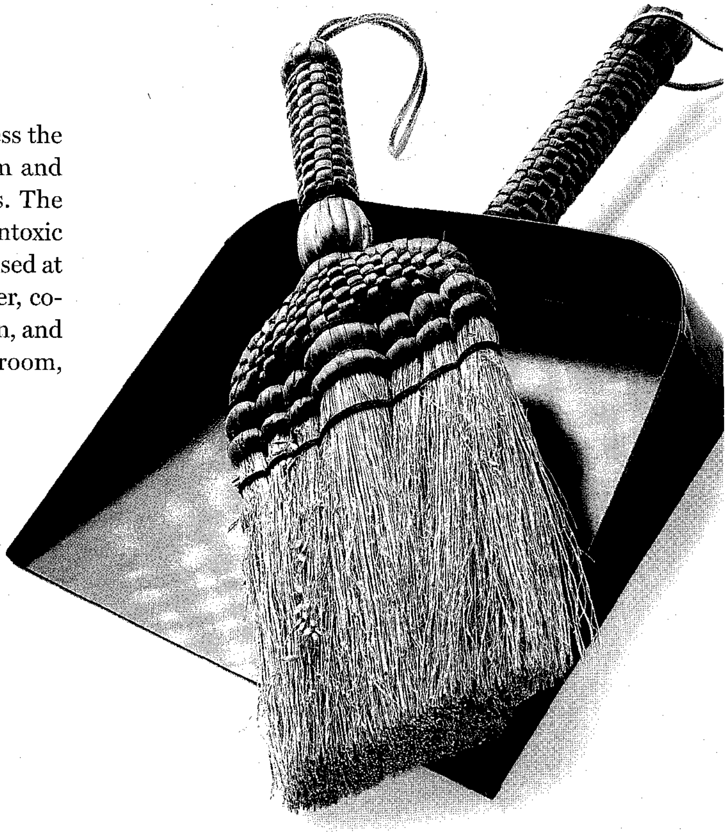
ICONS
ENCYCLOPAEDIA
ANATOMICA
Museo La Specola Florence
TASCHEN
ICONS
CHAIRS
Charlotte & Peter Fiell
CHAIRS
PIRANESI
DIM LIPS
NATIVE AMERICANS
TASCHEN

Bound for Success

Taschen's new series of books, "*Icons*," packs a huge pictorial punch in tiny packages. The scaled-down volumes cover topics ranging from Modernist chairs to Karl Blossfeldt's photos of flowers to etchings by Piranesi—even nineteenth-century erotica (don't ask, just look). Each book is packed with 200 pictures and, at $9.99, makes a great gift.

▶ **STRAND BOOK STORE**
828 Broadway, at 12th Street/212-473-1452
▶ **MUSEUM OF MODERN ART BOOKSTORE**
11 West 53rd Street/212-708-9700

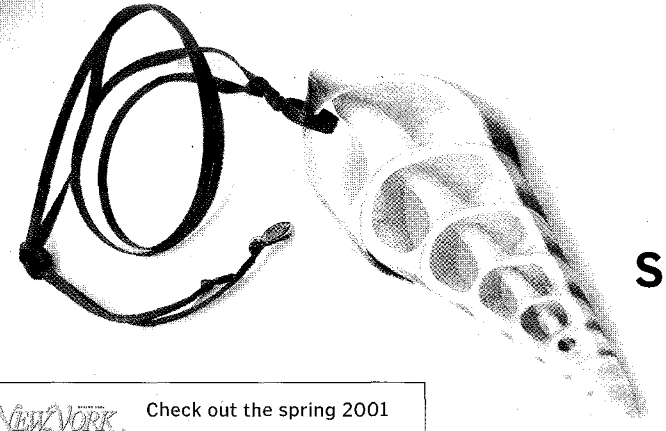




Clean Sweep

Spring is a natural time to assess the state of your cleaning implements. This whisk broom and matching dustpan are both functional and fabulous. The broom is made of Thai sorghum grass, colored with nontoxic dyes, and has a matching dustpan. "At first I was surprised at how well people responded to these," says Wayne Adler, co-owner of William-Wayne & Co. "But they're snappy, fun, and pretty enough to hang out for all to see" ($12 for broom, $16.25 for dustpan).

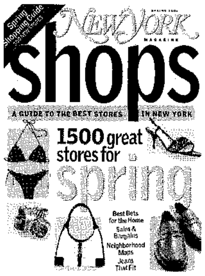
▶ **WILLIAM-WAYNE & CO.**
850 Lexington Avenue, at 64th Street/212-288-9243
40 University Place/212-533-4711



Shell Game

This summer, pass on the pucca shells. Instead, opt for one fabulous shell, on a simple satin ribbon, inspired by the late style maven Chessy Rayner. "I saw a picture of her from the seventies," explains designer Alyssa Gregg-Reuven. "She was wearing a turban and a beautiful shell necklace. I thought it looked amazing." And so a collection was born. Sold under the name Aliza Darik, the necklaces come in ten styles, most featuring a single shell (pictured, Cone, $45).

▶ **INTERMIX**
1003 Madison Avenue, near 77th Street/212-249-7858
210 Columbus Avenue, near 69th Street/212-769-9116
125 Fifth Avenue, near 19th Street/212-533-9720

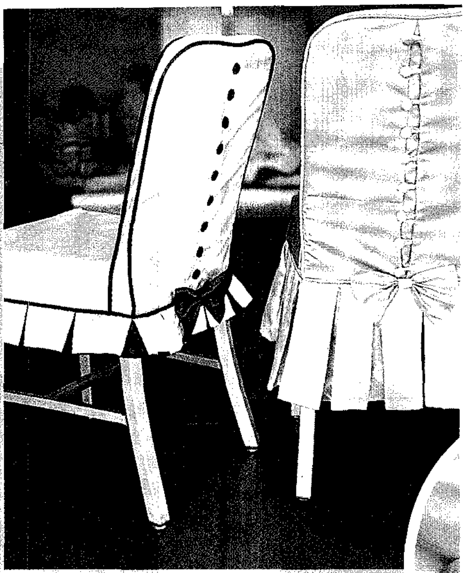


New York
Shops
A GUIDE TO THE BEST STORES IN NEW YORK
1500 great stores for spring

Check out the spring 2001 issue of **New York Shops**, our guide to the city's best stores, including "Best Bets" for the home. On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Dustpan photographed by Nedjeljko Matura.

RUTH J. KATZ



Sitting Pretty

Clockwise from top: David Martinez's designs on an aluminum chair; Martinez at work; spools at the Stitch workshop; two variations on the same chair at Martin Albert.

Cover Story

Seating plan: Breathe new life into an old sofa with a custom-made slipcover.

SLIPCOVERS WERE ONCE part of a seasonal decorating ritual. Every spring your grandmother would roll up the woolen carpets, replace the draperies with diaphanous sheers, and dress the furniture in its warm weather finery (think tea-stained florals). In addition to lightening up the living room, slipcovers provided protection from clammy bodies and airborne dirt wafting in through open windows in an age before air-conditioning.

Today, slipcovers are pure fashion. Designer Vicente Wolf, who often integrates slipcovers as design elements in his jobs, adores them for their sensuality. "I want a slipcover to feel like a slip," he says. "To accentuate the best curves and hide the flaws." Wolf's modern interpretations of the slipcover are usually constructed from cottons or linens, in neutral solids, often with sheer skirts or unusual detail. "They are a playful way to bring a new color into a room, without a major commitment."

They are also an obvious solution for budget-minded consumers who need to give ghastly hand-me-down furniture an instant face-lift. Slipcovering a sofa or chair costs at least a third less than re-upholstering the same item and the piece doesn't necessarily have to leave the house, further sparing inconvenience and trucking fees. Most workrooms will send their "mechanic"—a cutter who is often the sewer—to "chisel" a perfect-fit pattern on-site. (All agree, however, that for tweaking a pattern, it's ideal to have the piece in their own workrooms.)

What follows is a cross section of nimble-fingered practitioners who can turn that nightmare of a sofa into a thing of beauty or quickly camouflage a pedestrian bridge chair for a dinner party. Prices quoted are for labor only. (COM, or "customer's own material," means you supply the fabric.) Fabric can cost anywhere from $10 to hundreds of dollars per yard. A club or wing chair will require approximately 8 to 12 yards; a three-seater sofa, 16 to 22 yards; and a Parsons-style chair (with some dressmaking details, perhaps a full skirt), about 6 yards. These numbers will vary according to the width of the fabric, the match-up of the pattern, and the style of the slipcover. The finished product usually includes welting, a lined skirt, and arm sleeves. Trucking and travel time can drive up the cost; and a 50 percent deposit on labor is standard.

Small Workrooms

Stitch/David Martinez

70 Washington Street, Suite 1104, Brooklyn; 718-875-6763; by appointment only.

Photographed by Lenora Gim.

Roughly 75 percent of Martinez's business is to-the-trade, and therefore almost all of his jobs are COM, although he will happily shop with or guide a client for a modest fee. He's a creative designer with an artful eye, and his finished product is meticulously detailed (every button on a plaid slipcover matches the fabric's grid perfectly). He adores handwork—so dressmaker detailing (smocking, tucks, buttonholes, detailed ties, rosettes) are welcome here.

The only job he's ever turned down was a blow-up, plastic chair—"Where would I put the pins to make the muslin?" Prices start at $250 for a simple wing or club chair with no back cushion and go up to $1,500 for a fussy, three-seater sofa with back cushions.

Monte Coleman

132 West 22nd Street;
212-463-0085; by appointment only.

Monte Coleman's fastidious work is anything but traditional, so don't come to him for frou-frous—he prefers solid cottons and linens—and you won't find a single picture of anything floral in his portfolio. ("A slipcover should be a slipcover," says Coleman, who studied architecture but is self-taught in all things fabric.) He creates what could best be described as "deconstructed" clothing for chairs and sofas—clean, crisp, modern, minimal. True works of art. In fact, he'd love to make a slipcover that appears to be inside out. A simple dining-room or Parsons-style chair starts at $400, a wing or club chair at $500, and a three-seater sofa at $700; minimum job is $1,000.

Mitchell

165 West 4th Street, Suite 22;
212-243-2778; by appointment only.

Although she operates a one-woman studio, Mitchell (she uses just one name) is not fainthearted when it comes to work. (She took on a job to make 400 slipcovers for one hotel chain.) She's even made slipcovers to drape over metal armatures for cabanas at the U.S. Open. She'll prewash fabric herself to prevent shrinkage, and she likes to line most of her work, especially when working with a fabric like taffeta. She created one dining chair to look like a private-school-girl's kilt (with pin!); another dining chair she cloaked in bold polka dots with a giant bow at the back, and she recently overhauled a club chair with a funky cow print. "The more design input I can have in a job," she says, "the happier I am." A dining-room chair starts at $200, a club chair at $400, and a love seat with two back cushions at $475.

H & A Upholstery

141 Front Street, Brooklyn;
718-855-9664 and 800-341-8776.

Anna and Hector Barbacone began their business in their native Argentina and transplanted it to Brooklyn five years ago. Anna's father, Luis Moscoso, assists Hector with the reupholstery and structural furniture rehab, while Anna makes the slipcovers and creates all the sewn goods. "I just love to do slipcovers," she says. "I think they're like a woman's clothes. You can change them for different styles and moods." She designs handsome, well-made slipcovers for both the trade (antique dealers and architects) and retail consumers. She doesn't shop for any fabrics or trims, so be prepared to bring it all to her. A simple club chair starts at $300 ($50 more for a back cushion) and can easily soar up to $500 or $600 for a complicated pattern with a lot of hand-embellished trim; a three-seater sofa starts at $550 ($150 additional for three back cushions).

Full-Service Shops

Martin Albert Interiors

9 East 19th Street;
212-673-8000.

Although this street-level retail shop caters mostly to the trade, the staff does know how to treat private customers and will coddle you throughout the entire process of selecting fabric (Decoration & Design exclusives to the trade are substantially discounted here), determining styling, and actual installation. Each summer they send at least 150 individual slipcovers to the Hamptons. Ask about "ghost" slipcovers made from gossamer see-though fabrics, similar to the types of summer sheers used years ago in the South. They have an on-site workroom for upholstery as well, making this a one-stop shop for decorating. A wing or club chair starts at $250, with or without a back cushion, and a two-seater sofa with two back cushions starts at $700; a three-seater sofa with three back cushions starts at $800.

Interiors by Royale

964 Third Avenue, near 58th Street;
212-753-4600.

Conveniently located across from the D & D Building,

Continued on page 112

Off the Rack

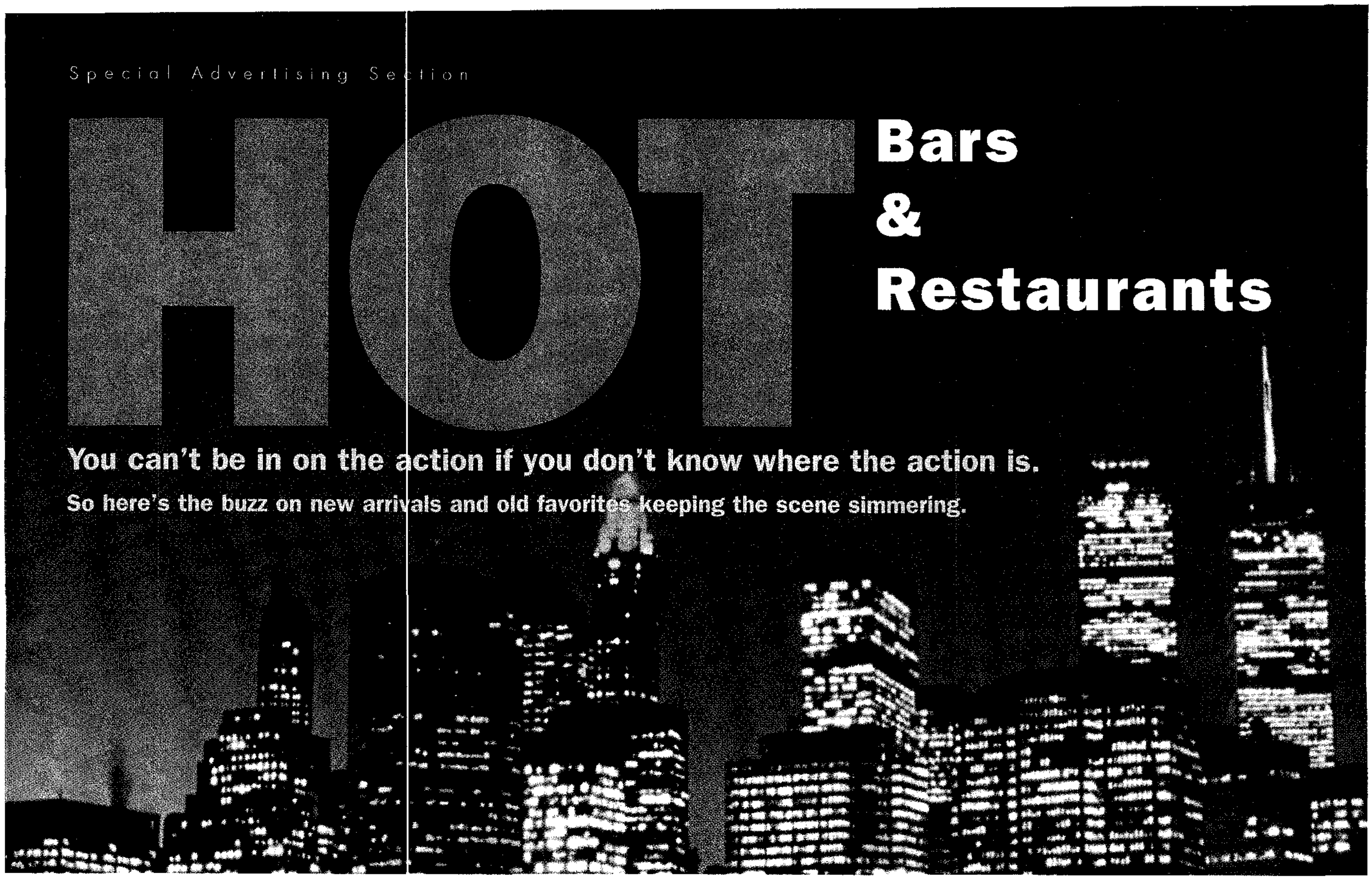
If you aren't quite ready to commit to a custom-made makeover for your couch, here's where to go for "ready-to-wear" slipcovers that are completely functional, inexpensive, and (usually) washable.

The largest selection is at **Bed Bath & Beyond** (620 Sixth Avenue, at 18th Street, 212-255-3550, and 410 East 61st Street, 646-215-4702; www.bedbathandbeyond.com). Here you'll find more than 30 fabric patterns (cashmere, velvets, damasks) in a straight-skirt silhouette, with ties at each corner for adjusting the fit. The store carries three standard sizes, to fit club/wing chairs ($59 to $149.99), love seats ($79 to $179.99), and sofas ($99 to $229.99). Additionally, it stocks several patterns for straight-backed dining chairs ($24.99 to $29.99).

Pottery Barn's catalog and Website (800-922-5507 and www.potterybarn.com) feature more than half a dozen styles for armchairs and love seats, as well as for both small and large sofas. The look is draped, with four corner ties. Prices range from $169 for an armchair to $399 for a large sofa. The company also stocks cotton-twill dining-chair slipcovers for side and arm chairs, with short or long skirts, starting at $24.

For bargains, try **Sure Fit** (888-SURE-FIT and www.surefit.com), where the average price of a sofa slipcover is about $110; **Domestications** catalog (800-746-2555 and www.domestications.com), where dining-chair slipcovers start at $19.99 and a three-seater sofa slipcover starts at $130; or the **Linen Source** (800-431-2620 and www.linensource.com), which features 28 different styles, all reasonably priced. And for everything you've always wanted to know about slipcovers but were afraid to ask, check out **www.slipcovers.com**.

R.K.



HOT Bars & Restaurants

You can't be in on the action if you don't know where the action is.

So here's the buzz on new arrivals and old favorites keeping the scene simmering.

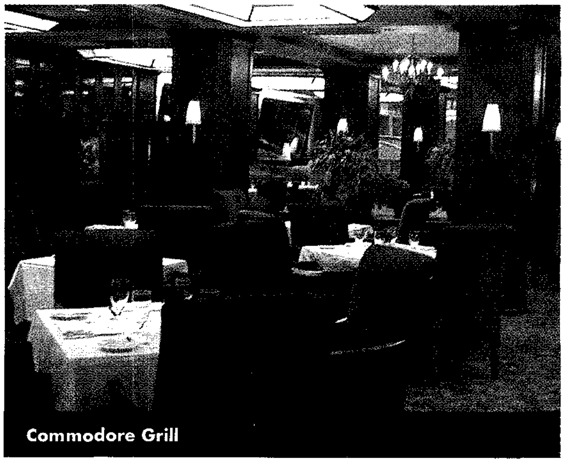
SPARE TIME

It's a nightclub, it's an art gallery, it's a bowling alley. It's **BOWLMOR LANES** (110 University Place between 12th and 13th streets, 255-8188; www.bowlmor.com), and it's a whole lot of fun–a place where you can bowl in Art Deco splendor, with dance tunes pumping from a club-quality sound system, while snacking on anything from gourmet pizza to sirloin and halibut. A black-light system transforms the place into a lights-out disco-like setting with bowling pins glowing neon, and the main bar is a curving, 65-foot polished antique bowling alley. Bowlmor's 42 gleaming maple lanes are split between two levels – a 1938 landmark that morphed into its current fun house phase after a $2 million reconstruction in 1997, and just recently pushed the bubble even further, literally, with the addition of Pressure – an over-the-top party space installed under a 60-foot-high, air-inflated rooftop dome, complete with a 21-foot movie screen, seven 42-inch flat plasma television screens, 29 custom billiard tables, and a 22-foot two-sided bar under a 17-foot-high free-standing porcelain canopy. It has its own menu, offering such temptations as beer-battered shrimp tempura, chicken satay, and filet mignon.

Bowlmor Lanes

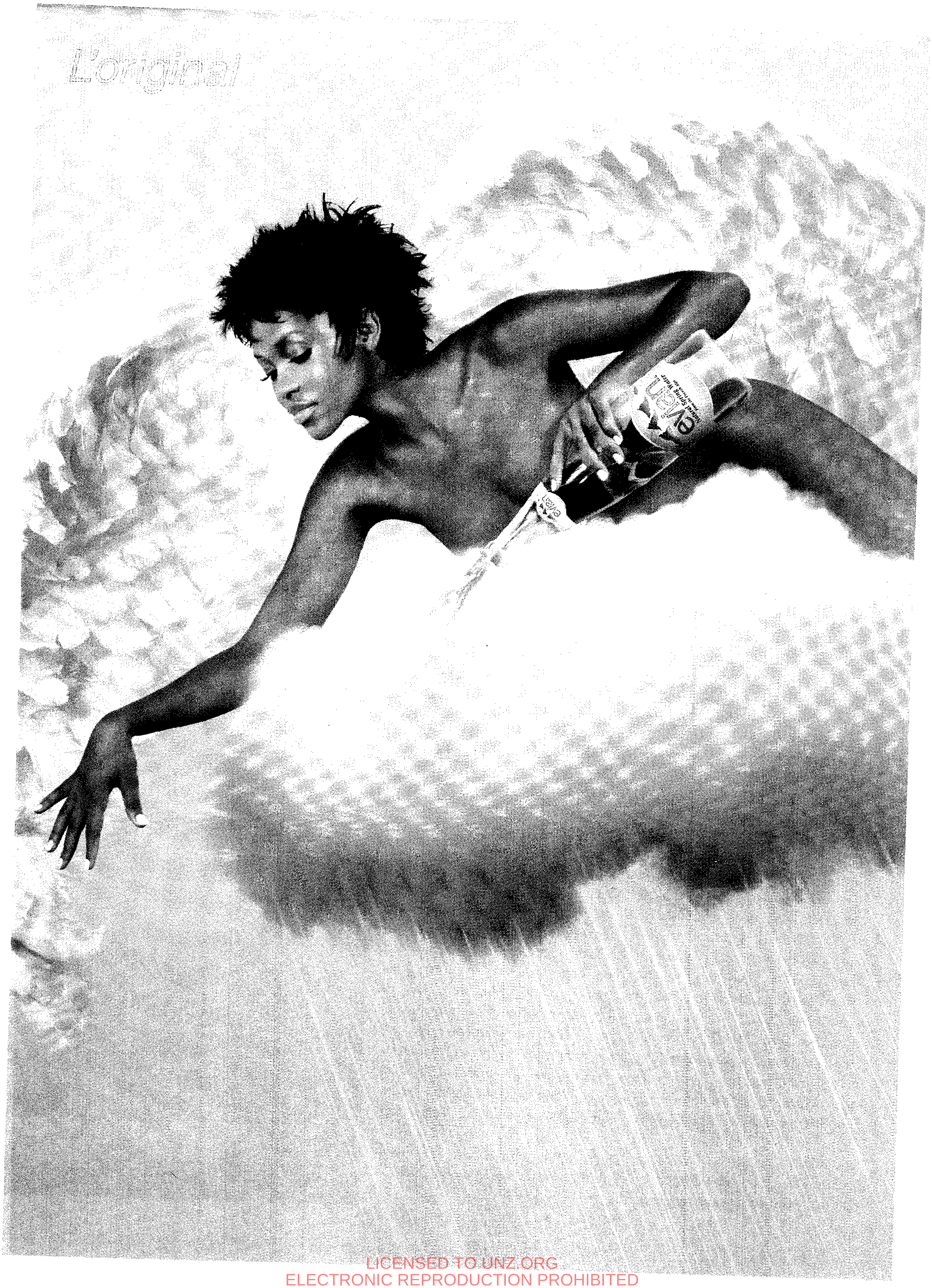
HIDDEN TREASURE

It's a great view out, but no view in, which is why you could pass the **COMMODORE GRILL** (42nd Street and Lexington Avenue in the Grand Hyatt New York, 850-5999) and never notice it, perched as it is behind wall-to-wall picture windows on the second floor, commanding sweeping avenue views. Once inside, it's a welcoming, almost club-like Art Nouveau dining room, lavishly wood-paneled and furnished with sprawling velvet banquettes lining the walls. Behind each banquette a huge mirror, tilted forward, expands the intimate viewing in the room's romantic amber lighting. Chef Anthony Arbeeny cooks for the "curious-minded diner," favoring light



Commodore Grill

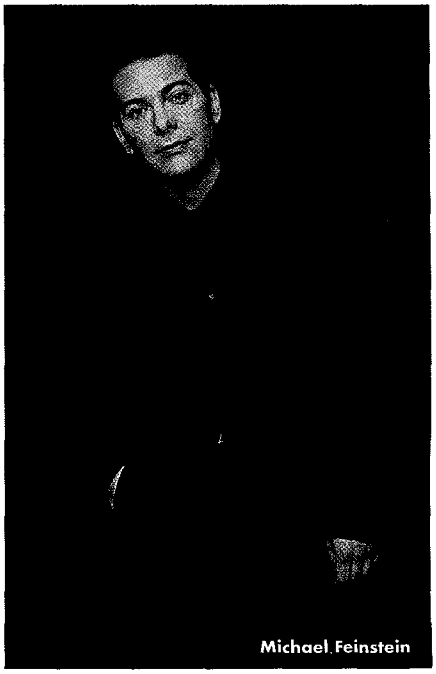
Beverly Hood Allen/Creative Services Director Christy Casamassima/Editor
Bolle Design/Creative Tom Golden/Writer Lory Conklin/Research
Kenneth Chen/Assorted Photography


L'original
evian
Natural Spring Water

and fresh dishes that feature the vegetables, meats, cheeses, and seafood provided by small producers he's cultivated. Ginger-marinated scallop carpaccio, for example, and the chilled goat cheese and basil panna cotta he pairs with a salad of warm Toybox tomatoes, or the coriander-crusted spring lamb chops from a supplier in Colorado. A section of the menu labeled "Simply Grilled" includes salmon, tuna, and snapper for springtime. And braised Maine lobster is another house specialty arriving with the spring season. All in all, a wealth of inspired choices.

SWINGIN' SOPHISTICATION

Admitting he set out to "re-create something I never experienced myself," cabaret superstar Michael Feinstein has succeeded by letting his imagination create **FEINSTEIN'S AT THE REGENCY** (540 Park Ave. at 61st Street, 339-4095), a hip and charmingly intimate showcase of the American songbook as charted by such masters as the Gershwins, Cole Porter, Jerome Kern, and Harold Arlen. This is the same swank space that is by day the 540 Restaurant, for 20 years the home of the "power breakfast." Tuesday through Saturday evenings, the staff swoops in to perform a magical act of puttin' on the Ritz that turns the room into the 'swonderful "Feinstein's at the Regency." After that, it's all martinis, Champagne cocktails, and rare single malts, and elegant dining on suitably sophisticated versions of comfort food like matzoh ball soup, seared foie gras terrine, and macaroni and cheese with asparagus, wild mushrooms and roast tomatoes, and a black olive crust. There's a family theme at work this spring, with the John Pizzarelli Trio booked April 10-May 5, a rare opportunity to enjoy guitar virtuoso John in dueling duets with his father, the legendary guitar sideman Bucky Pizzarelli. Brother Martin Pizzarelli plays bass, with Ray Kennedy on piano. A more competitive family affair is on tap May 29-June 9 when the Smothers Brothers ("Mom always liked you best") make a rare small club appearance. Spring also brings *Keely Smith Sings Sinatra*, May 8-26, and Tony Danza in his song-and-dance mode, June 12-30.



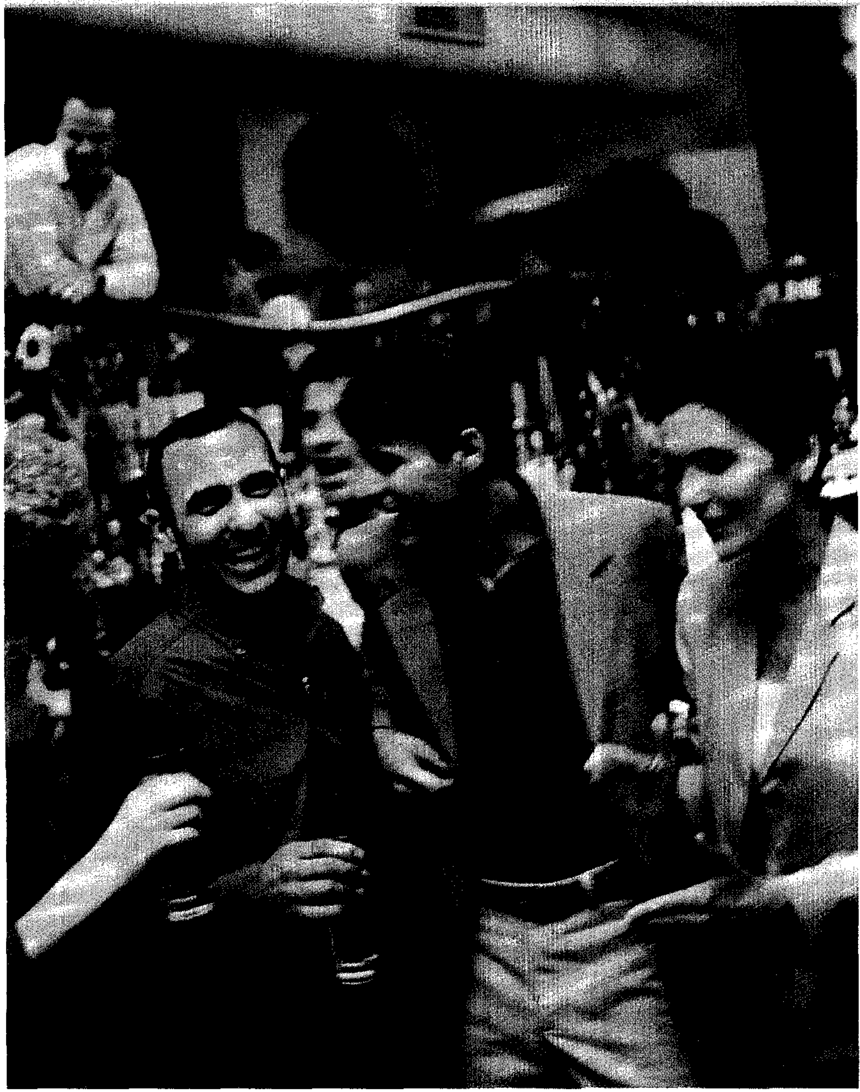
Michael Feinstein

MASTER CLASS

Set discretely at the back of the lobby of the mansion-like hotel, The Mark, is **MARK'S** (Madison Avenue at 77th Street, 879-1864), a restaurant with plush paneled interior decorated in soothing shades of burgundy, rose, and teal and has the cosseting ambience of a chic private club. This is where executive chef David Paulstich fashions French, Mediterranean, American, and Asian cooking into culinary statements expressed in simple presentations distinguished by the rich, intense flavors he elicits from superb basic ingredients. Master sommelier Richard Dean – one of only 28 of his rank in the United States – oversees the Mark's venerable wine cellar, and will, beginning in May, be hosting a series of wide-ranging wine classes and special dinners at the restaurant. Dean, who was the youngest person ever awarded the honor when he completed his exams in 1975, has recruited an impressive lineup of guest instructors who will lead seminars covering a tasting of at least 10 wines of a particular region. Classes are limited to 25, all sitting at one table sharing the experience. And four-course Winemaker Feasts, that feature distinctive wine and food pairings, are scheduled throughout the spring and summer.

Mark's

Great Parties Call For Great Places.



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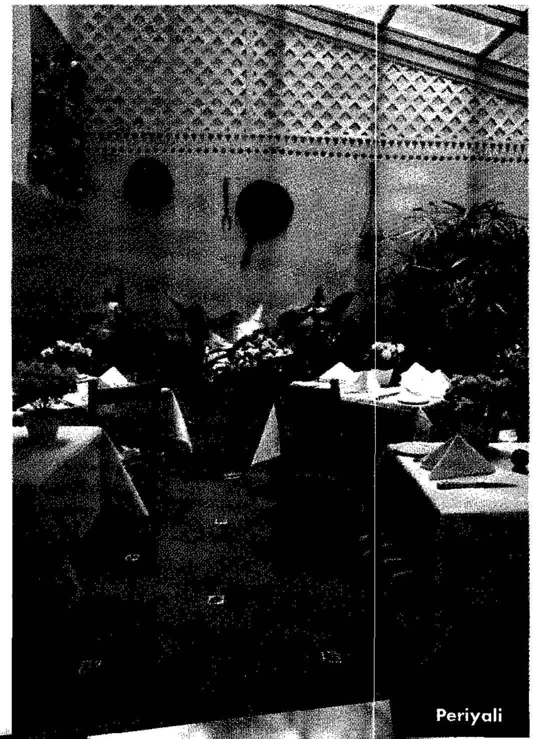
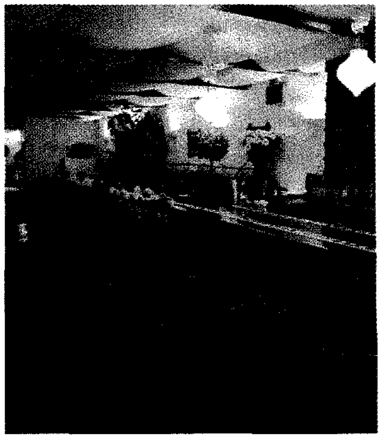


Periyali

GREEK TEMPLE

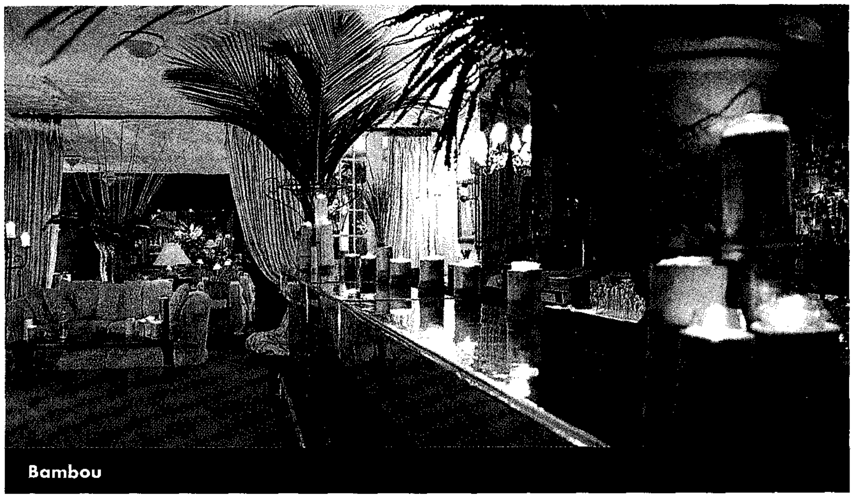
Upscale versions of taverna classics put **PERIYALI** (35 W. 20th St., 463-7890; www.periyali.com) on the Olympian level of Greek restaurants. Chef Thomas Xanthopoulos puts a fine edge on an eclectic mix of dishes that includes grilled octopus, baked filet of striped bass, lamb chops grilled over charcoal with fresh rosemary, filet of salmon baked in phyllo with spinach and feta cheese, and rabbit stewed in tomato, red wine, and tiny onions. Periyali manages to be at once elegant and informal, welcoming guests with extravagant, bold floral arrangements in its homey front room, which opens into a home-like ambience decorated with white-plastered walls hung with Greek artifacts, cooking utensils, and photographs. The spaces between dark wooden beams are hung with white cotton tenting that seems fluffed with soothing Mediterranean wafting inside, creating a sensuous white gauzy cocoon of rooms above the polished deep-red tile floors. The cozy, garden-like back room is bathed in sunlight much of the day, and star-struck at night. It is a virtual sampler of the joyous, full-of-life experience so common in the Greek isles, and all without leaving the Flatiron District.



Rothmann's Steakhouse & Grill

RECALLING A 100-YEAR-OLD CLASSIC

The inspiration is a 1907 restaurant in a Long Island inn, and the newly arrived **ROTHMANN'S STEAKHOUSE & GRILL** (3 E. 54th St., 319-5500) pays admirable tribute the Rothmann's legacy of fine food and warm hospitality. Gleaming woodwork frames generously proportioned beige leather banquettes, and custom cabinetry displays a sampling of the 500 fine wines on the house list. Mild weather will bring the party through the storefront, onto the sidewalk cafe. Seafood and steaks are what's on chef Christopher Hollis' mind. The lobster cocktail is presented dramatically in the shell, roasted salmon filet, and sesame-crusted tuna-and beluga, sevruga, and osetra by the ounce – top the surf entries. True to steakhouse style, all fish entrees are served broiled, grilled, or blackened upon request. Dry-aged beef is the order here, including a Porterhouse for two, three, or four, a velvety filet mignon, and a bone-in rib steak. Dinner favorites are available scaled down into lunch-sized portions-a 12-ounce filet mignon, a 14-ounce New York sirloin, and a 12-ounce ground sirloin burger served on a toasted English muffin. A two-fisted salad of thickly sliced tomatoes and onions comes laced with Gorgonzola cheese and topped with Rothmann's special steak sauce.



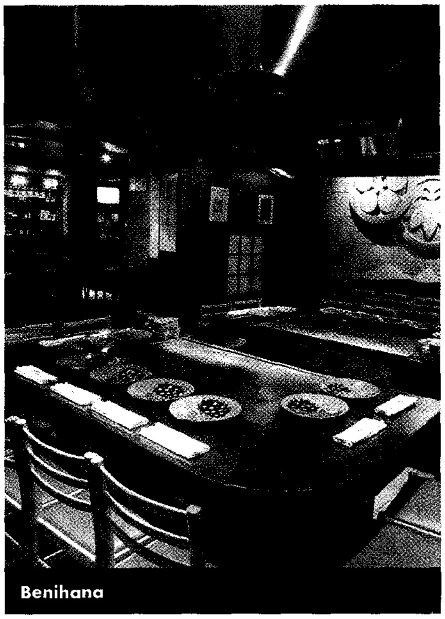
Bambou

A HINT OF THE TROPICS

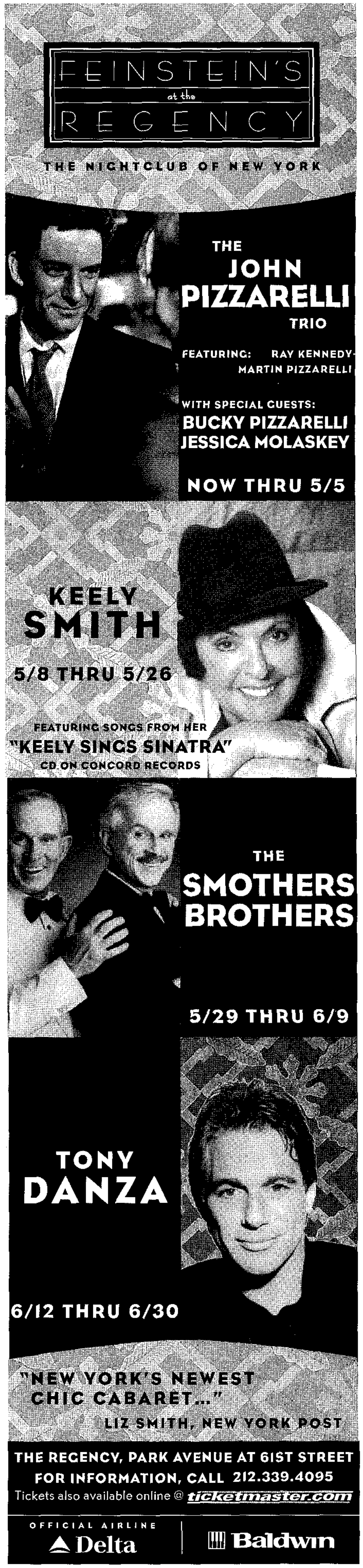
A gust of warm sea air meets you as you pass out of 14th Street into the balmy, palm-laden, linen-damask-draped cocoon of **BAMBOU** (243 E. 14th St., 358-0012; www.bambounyc.com). Catch your breath with a Jamaican rum punch or Cuban mojito at the bar. By the time you make your way into the dining room, with its hypnotic ceiling fans, you'll have succumbed to the Bambou mystique, ready to indulge your taste-buds in a swirl of steamed mussels, grilled jerk seasoned breast of chicken, shrimp Guadeloupe, or snapper served whole. Save room for the pineapple boat with its cargo of ice cream, raisins, and coconut. Bambou offers catering, and private parties are welcome.

CHEFS FLASHING STEEL

Flipping razor-sharp knives, juggled salt and pepper shakers, and airborne shrimp are all part of the appeal at **BENIHANA** (120 E. 56th St., 593-1627 and 47 W. 56th St., 581-0930; www.benihana.com). The Japanese steakhouse "eatertainment" restaurant made its debut in New York in 1955, and has caught on practically everywhere since. Fast-paced chopping and food handling by an expert chef working up close for up to eight guests at the "hibachi" table, preparing meals of shrimp, chicken, steak, hibachi fried rice, and teriyaki beef julienne. House specialties include hibachi chateaubriand of center cut tenderloin, and the Benihana Special of steak and cold water lobster tail.



Benihana



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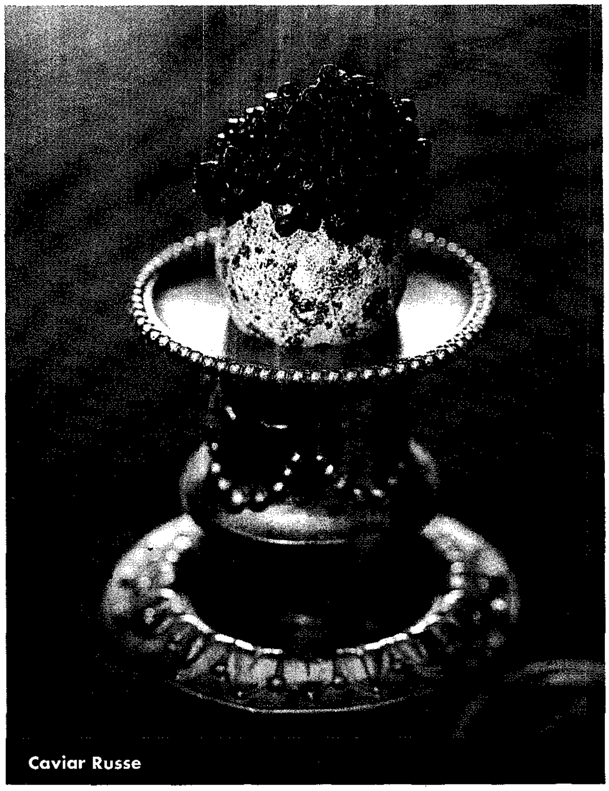
GARDEN ON THE PARK

You could plan a perfectly romantic weekend with a room at The Essex House, with meals at the hotel's posh **CAFÉ BOTANICA** (160 Central Park So., 484-5120; www.opentable.com). The Café's picture window overlooks a broad swath of Central Park, which complements its own garden-like interior decor. A perfect setting for your three-course, $38 pre-theater dinner that includes either filet mignon or lamb chops. Saturday there's dancing to live music to enhance your enjoyment of chef Robert Bagli's Mediterranean-style menu that ranges from Maryland crabcakes to roasted rack of lamb with crushed potato, tapenade, and braised sunchokes. Then wrap it all up Sunday with the seemingly endless, sumptuous Champagne Buffet brunch.

Café Botanica

JEWEL-BOX OF CAVIAR

CAVIAR RUSSE, the jewel-box restaurant and boutique, (538 Madison Ave. between 54th and 55th streets, 980-5908; www.caviarrusse.com) is dedicated to the celebration of caviar. This unique second-floor haven offers a wide range of dining experiences, from the simple elegance of caviar served on delicate mother-of-pearl spoons or in antique silver services, to the decadence of complex tasting menus. Crystal chandeliers, sheltered banquettes, and fanciful murals lend to the romantic atmosphere. While caviar certainly stands as the menu's guiding light, the cosmopolitan cuisine transcends such limitations, with offerings such as seared red snapper with fingerling potatoes and morsels of foie gras stuffed quail. For purists, they sell hand-packed caviar, either at the boutique or for overnight delivery throughout the country (1-800-NYCAVIAR).


Caviar Russe

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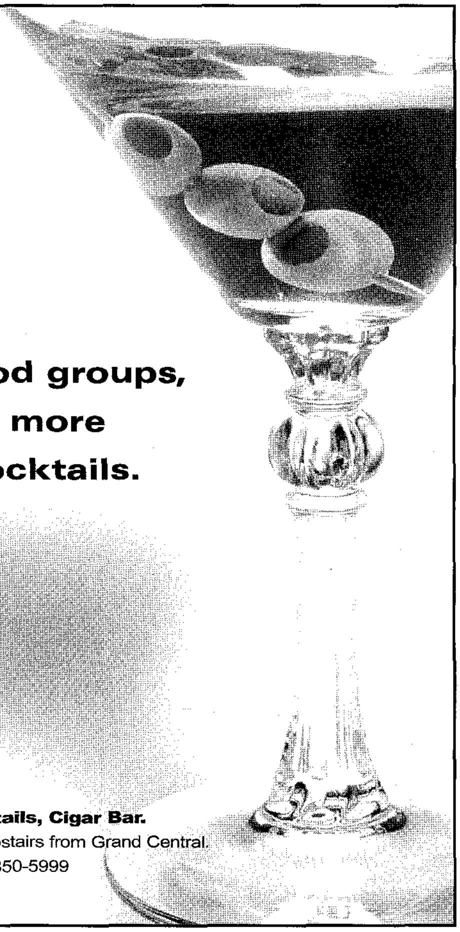

Of the four basic food groups, perhaps none is more important than cocktails.

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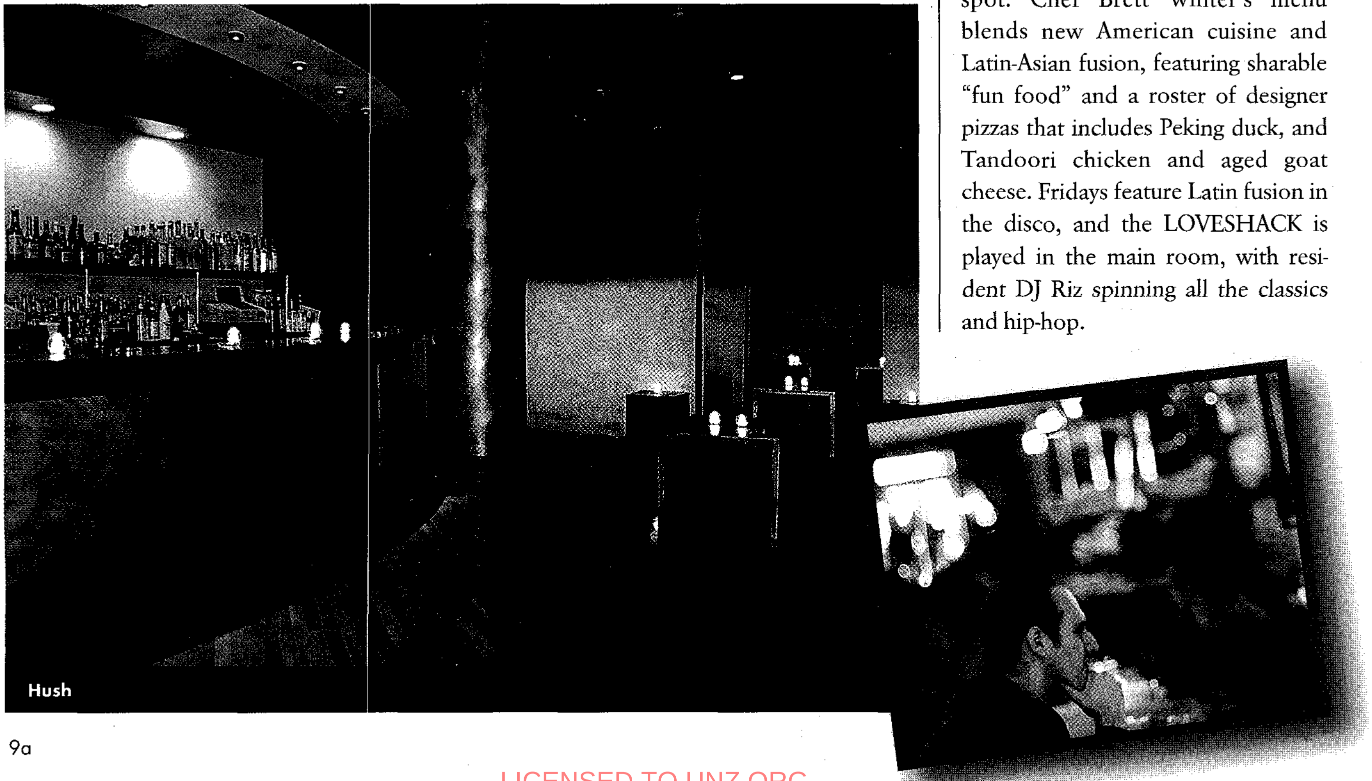
Gabriel's Bar & Restaurant

WHERE THE ELITE MEET

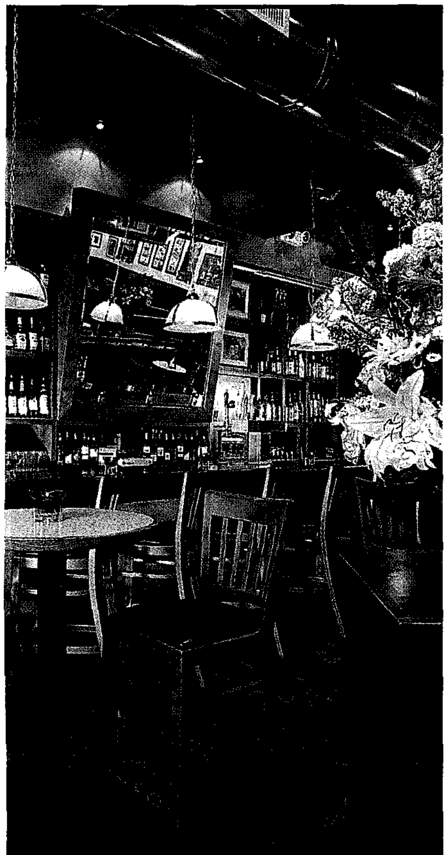
Gabriel Aiello is the charming ringmaster of the non-stop party that is **GABRIEL'S BAR & RESTAURANT** (11 W. 60th St., 956-4600; www.gabrielsbaranddrest.com). Movie stars, media moguls, Wall Street top guns, and neighborhood regulars feel right at home with the clubby, low-key celebrity buzz, and chef Matthew Hayden's northern Italian comfort food that features homemade pastas and desserts, and specialties from the wood-fired grill. These include tuna steak, marinated lamb chops with fresh artichoke hearts, and salmon filet in a poppy-seed crust. Pastry chef Violeta Fay's apple-hazelnut crisp is a real crowd-pleaser.

QUICK CHANGE

Every night around 10:30 p.m., the blushing-red supper club **HUSH** (17 W. 19th St., 989-4874; www.hushnyc.net) turns into a disco at the command of Steve Steckel and his partner Eddie Dean, still going strong for almost two years, at this Flatiron hot spot. Chef Brett Winter's menu blends new American cuisine and Latin-Asian fusion, featuring sharable "fun food" and a roster of designer pizzas that includes Peking duck, and Tandoori chicken and aged goat cheese. Fridays feature Latin fusion in the disco, and the LOVESHACK is played in the main room, with resident DJ Riz spinning all the classics and hip-hop.



Hush



Joe Franklin's Memory Lane Restaurant & Bar

NOSTALGIC MEMORIES

The man who has spent the past 50 years making and collecting show biz memories – and memorabilia – now has **JOE FRANKLIN'S MEMORY LANE RESTAURANT & BAR** (713 Eighth Ave. at 45th Street, 977-0025), providing diners with a unique blend of nostalgia and cuisine in the heart of the Theater District. The entire restaurant is filled with gems of Franklin's personal collection received from everyone from Jack Benny and Bette Davis, to Barbra Streisand and Julia Roberts. The menu's all classics too, with house-smoked barbecue baby back ribs, four pasta specialties, broiled sea bass, and a 21-day dry-aged 14-ounce New York sirloin steak. The lively bar scene, comfortable surroundings, and attentive wait staff will make your pre-theater dinner a memory as well.

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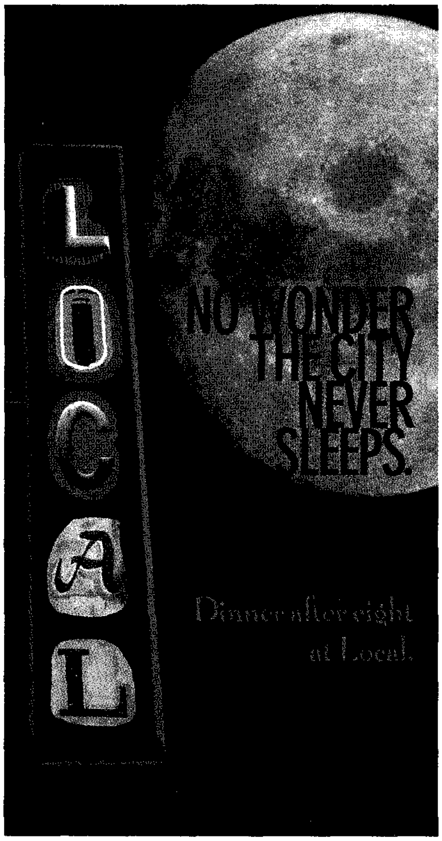
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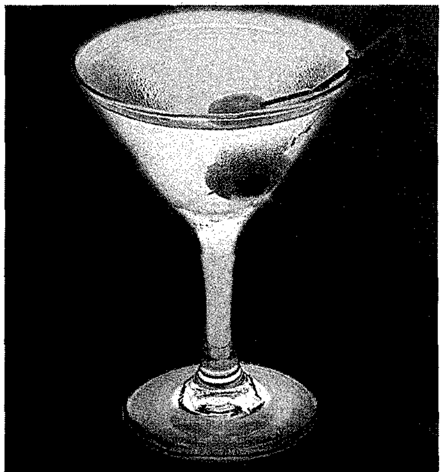

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Just an olive's throw from the Museum of Modern Art is the Warwick's classic cocktail lounge where midtown Manhattan mixes.

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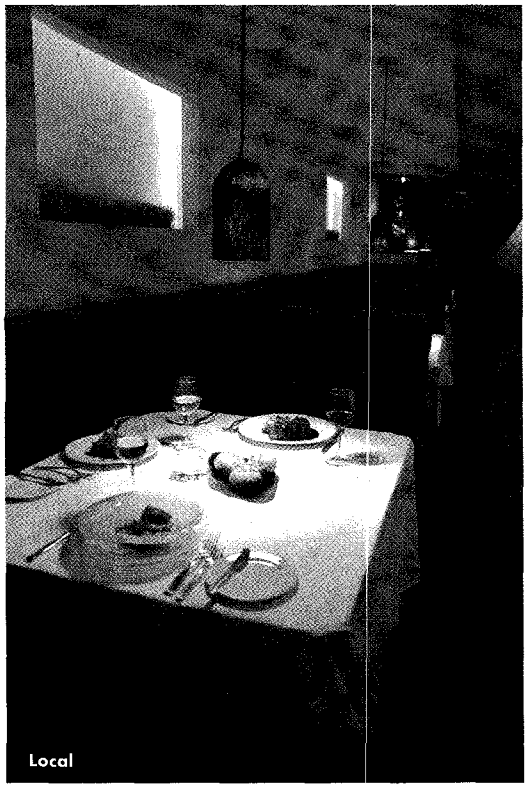
ON THE BEACH IN HELL'S KITCHEN

It's straight to the Mediterranean at the door to **JULIAN'S** (802 Ninth Ave. between 53rd and 54th streets, 262-4800; www.juliansny.citysearch.com). The sidewalk cafe opens into a garden of delights where coral-colored walls rise to a ceiling of deep blue. And your taste buds take you to Sicily on wings of authentic seafood, pastas, and risotto specialties. Sweet and spicy soppressata, homemade mozzarella, gulf shrimp ceviche, crispy Jonah crabcakes, roasted Chilean sea bass, charcoal-grilled aged sirloin of beef. The weekend brunch begins with a complimentary cocktail, then proceeds through such substantial offerings as Italian cornmeal pancakes, eggs Benedict with smoked salmon, and panini with charcoal-grilled chicken breast. We also deliver!

Julian's



Local

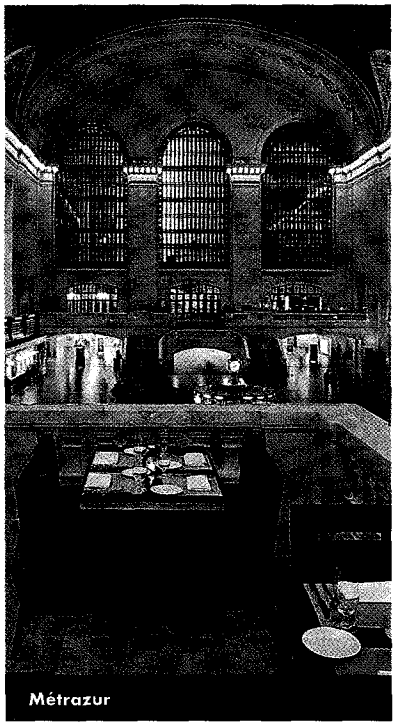
LOCAL FAVORITE

The bi-level dining room offers plenty of options – from the full-tilt party around the Chef's Counter and open kitchen, to intimate hideaway booths, to the second-floor bar-lounge and club dining room – **LOCAL** (224 W. 47th St., 921-2005; www.localnyc.com) is full of happy surprises. Chef Franklin Becker's menu changes seasonally, and a new section of Table Dishes comes in two sizes, making dishes like ginger-plum glazed duck salad and a vegetable pot au feu sharable as side dishes or entrees. The Evening Menu widens choices even further, adding to the complete dinner menu noshable options like lobster Rangoon and the chef's cheese selection. Cocktails are a bit of a free-for-all, too, with all the classics, plus Local exclusives including the distinctive mocha or cappuccino martini.

MarkJoseph Steakhouse

STEAK JOINT WITH FLAIR

When **MARKJOSEPH STEAKHOUSE** (261 Water St. off Peck Slip, 277-0020) opened in January, partner Charlie Blair, a six-year Peter Luger veteran, bought himself some professional service insurance by bringing three seasoned Luger wait staff pros with him. And the restaurant is drawing crowds to a charming cobblestone street under the Brooklyn Bridge, where the decor balances steak-joint dark wood with a trompe l'oeil ceiling of blue sky and pastel clouds. Portions are two-fisted, with family-style servings of USDA prime dry-aged porterhouse steaks (for two, three, or four), extra heavy cut roast prime rib, and filet mignon. The seafood list offers a half a dozen choices, including blackened catfish and live Maine lobster.

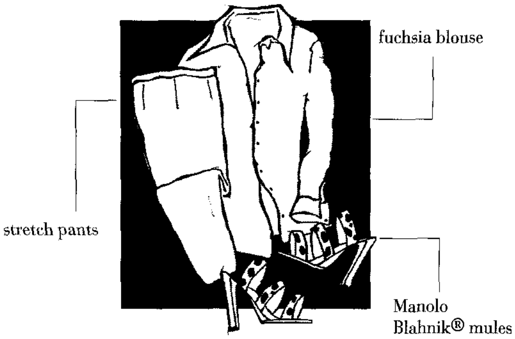


Métrazur

ACTION CENTRAL

On one side is the tumult of Grand Central's main concourse, on the other, the non-stop action in chef Charlie Palmer's stainless steel showcase kitchen at **MÉTRAZUR** (Grand Central Terminal, East Balcony, 687-4600; www.metrazur.com), the casual American brasserie that sprawls over a lounge and bar, and a main dining room that seats 100. The lounge menu provides appetizer portions (shrimp and lobster spring roll, fried oysters) and are splendid quick fixes, while the main room menu ranges from wood-fired littleneck clams, full raw bar, and fire-roasted lobster, to steaks including filet mignon, a wood-grilled New York strip steak, and a 16-ounce rib eye.

What to wear with Sauteed Turbotine and Crispy Salad.



At Mark's, we're more concerned about what you're eating than what you're wearing. So experience the clubby atmosphere and innovative cuisine that *Zagat* calls "NYC's best kept secret..." But please, wear what you like.

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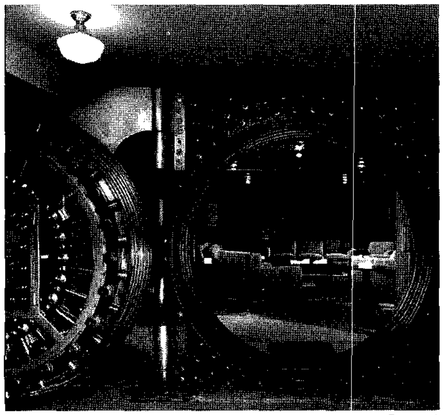

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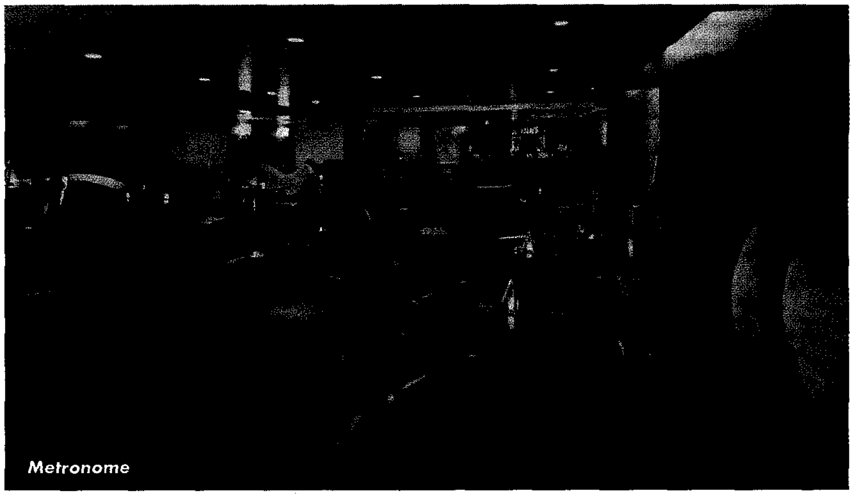


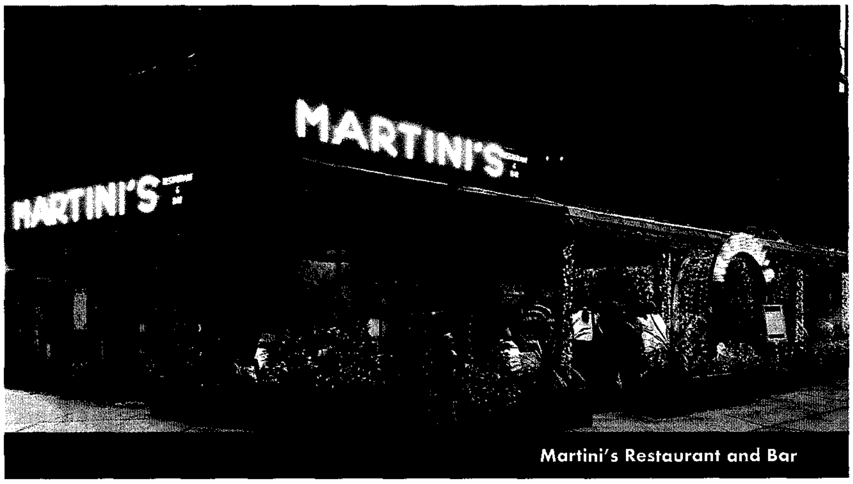
Metronome

MOVING TO THE BEAT

You can eat to the beat at the hip Art Deco restaurant **METRONOME** (915 Broadway at 21st Street 505-7400; www.metronomenyc.com), where new chef Christopher Rios' inventive menu has live music accompaniment Wednesday through Saturday. Rios dazzles with fresh takes on such standards as filet mignon (accenting it with truffle-potato lasagna and a choice of Diane, cognac, or peppercorn sauces), and taking off with signature dishes like vermouth-braised snapper, wild striped bass, east and west coast oysters, and an open ravioli of smoked salmon in carrot pasta sheets. The decor is a feast all its own, a multi-level gem burnished in coppery gold tones, custom lighting fixtures, and a lounge set with jewel-toned velvet sofas.

TERRACE TIME

There's always a crowd on the terrace at **MARTINI'S RESTAURANT AND BAR** (810 Seventh Ave. at 53rd Street, 767-1717). A canopy and side curtains keeps things warm even in winter on the 20-by-100-foot space set well off the street. But it's spring and summer that are the terrace's natural season – a perfect place to see, be seen, and sample any of the restaurant's signature martinis or 36 wines by the glass. Indoors, two booths for six have been removed to make room for a communal bar table for 16. Chef Richard Krause's trattoria menu features homemade pastas, charcoal-grilled seafood, and clever thin-crust pizzas from the wood-fired oven.



Martini's Restaurant and Bar

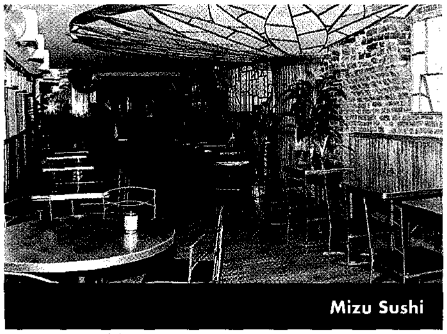
Mi Restaurant

ASIAN FUSION

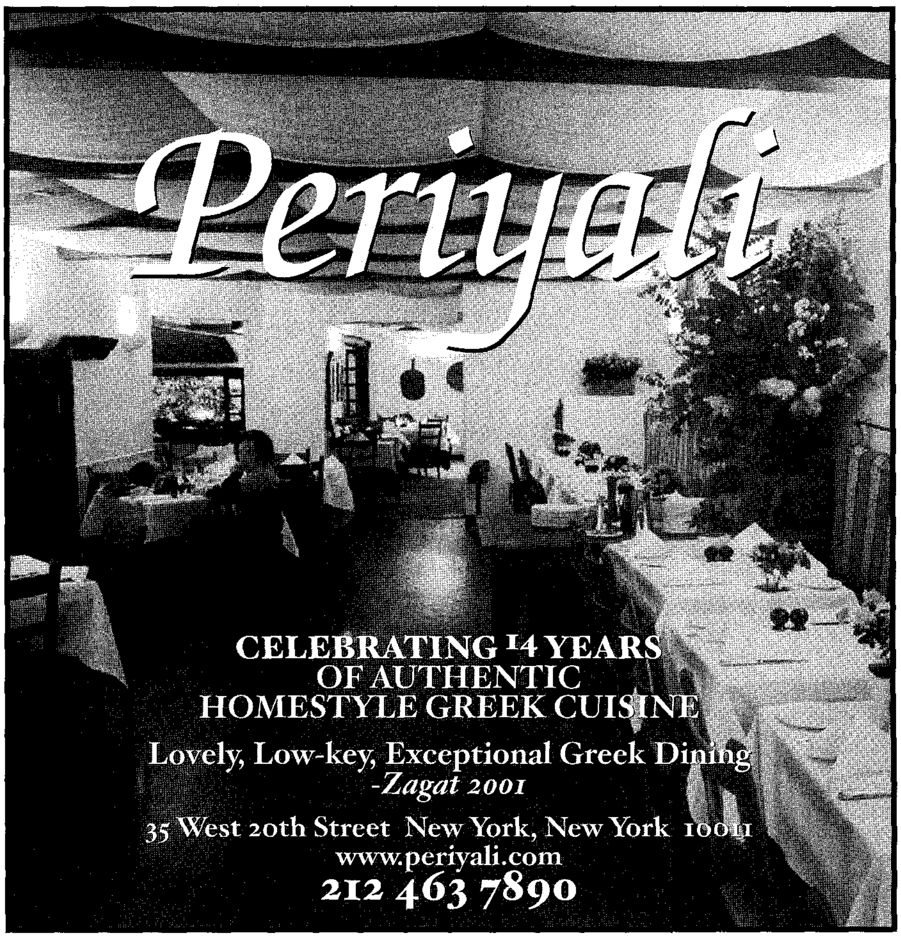
The Pan-Asian fusion cuisine and artwork of Malaysia, Korea, Thailand, and Japan mingle at **MI RESTAURANT** (66 Madison Ave. between 27th and 28th streets, 252-8888; www.mirestaurantnyc.com). The name means beautiful in all four languages. Chef Peter How, who was Jean-Georges Vongerichten's sous chef at Mercer Kitchen, balances fresh flavors, original presentations, and a healthy respect for low-fat cooking. His ability to blend spices is evident in his Pad Thai and spicy jumbo prawns.

MODERN JAPANESE

Tradition and innovation meet happily on the menu and in the decor at the new Gramercy Park hot spot **MIZU SUSHI** (29 E. 20th St., 505-6688). The kitchen turns out splendid teriyaki, sukiyaki, tempura, and inspired sushi – as well as the chef's own creations like the Crazy Roll, a spicy tuna roll with tempura breading, flying fish roe, and an outer topping of regular tuna. The interior alternates rough and smooth wall panels of slate, brick, and oak. Tables are stainless steel, and lighting fixtures covered with rice paper cast a soothing glow.



Mizu Sushi



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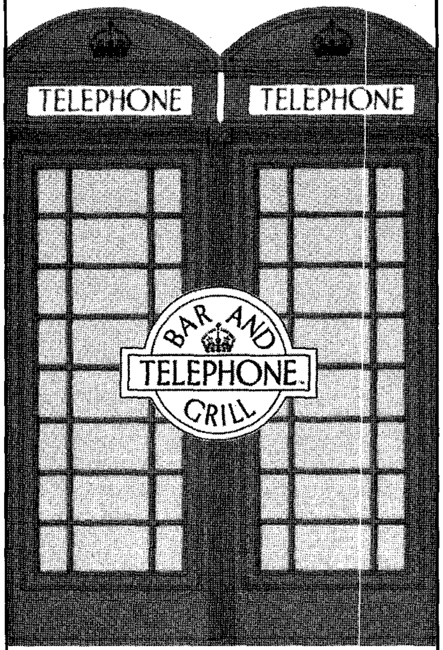

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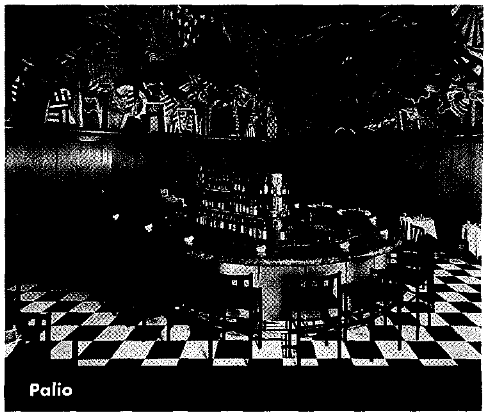
ELECTRIC SPIRIT

With a name that invokes electricity ("ohm") and meditation ("om"), **OHM** (16 W. 22nd St., 229-2000; www.ohm-nyc.com) mixes inner and outer space in a multi-tiered layout. This includes three bars, three lounges, two recessed dining areas with banquettes, and a disco over two levels. Chef Adam Idris changes his late-night menus seasonally and entrees weekly, offering such temptations as grilled salmon with balsamic and port wine glaze, Shanghai orange duck, Maine lobster ravioli, and fresh-baked crisp pizzas, and focaccia breads.

Ohm

CLASSIC ITALIAN

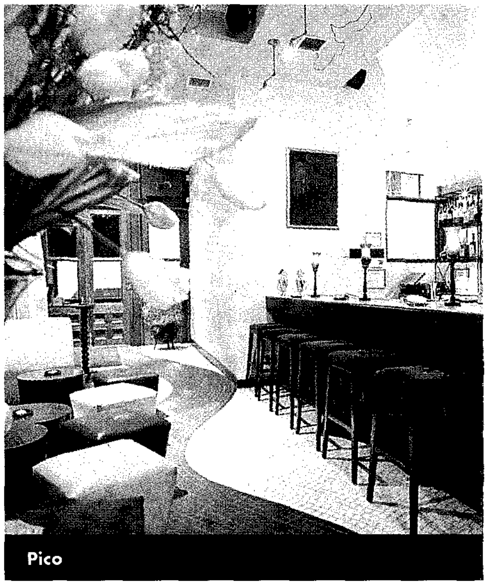
Authentic northern Italian cooking and a decor that brings to life the Palio horse race run on Siena's main square, is the essence of **PALIO** (151 W. 51st St., 245-4850; www.thi.it). The main level is all bar, with a checkerboard tile floor, and walls filled with murals that capture the excitement of the Palio race. The balcony-level dining room serves classic pastas, seafood, lamb, veal, and beef dishes. The five-course $49 dinner changes nightly, and includes a sampler of the restaurant's lavish spread of desserts.



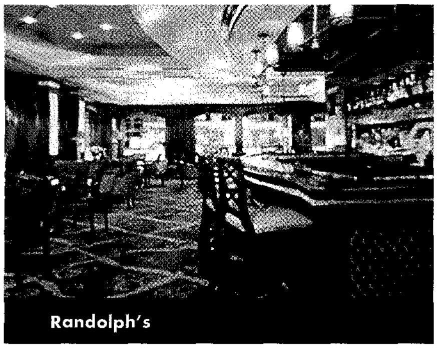
Palio

A TASTE OF PORTUGAL

Chef John Villa (Judson Grill, Park View at The Boathouse), and his partner Mark Rakauskas, traveled Portugal to learn the cooking and to buy the artwork, pottery, and furniture that fill **PICO** (349 Greenwich St., 343-0700), their new restaurant in TriBeCa. Saffron-hued banquettes frame the dining room which surrounds the open kitchen that produces roast honey-glazed suckling pig, tender rabbit. and rack of lamb crusted with bay leaf and paprika. There's a long list of some of Portugal's diverse and unheralded wines, and desserts include sonhos ("beautiful little dreams"), tender clouds of fried dough used to sponge up bittersweet chocolate and raspberry jam dipping sauces.



Pico


Randolph's

LOUNGE LIZZARDS

Newly doubled in size and filled with plush easy chairs and sofas, **RANDOLPH'S** (Warick Hotel 65 W. 54th St., 247-2700) recalls William Randolph Hearst's grand style. Randolph's boasts a dozen house martinis, wines by the glass or bottle, and an eclectic menu that ranges from tapas and dim sum, to chicken sate, crabcakes, and a filet mignon sandwich. The Express Lunch features a seafood bar and sandwiches and salads. Monday through Friday from 5 p.m. to 7 p.m., there's a complimentary selection of hot and cold hors d'oeuvres.

THAI BLEND

Related but not often combined, the influences of Thai and Vietnamese cooking make a rare joint appearance at **RIVER** (345 Amsterdam Ave. at West 76th Street, 579-1888). The interior is a jungle of bamboo and handmade artifacts. The open kitchen hits every taste sensation from neutral to spicy, stopping at sweet, sour, and aromatic. Appetizers include sugar-cane shrimp, dumplings, and spring rolls, and there are ample choices among classic chicken, beef, pork, curry, seafood, vegetarian, and noodle and rice specialties.

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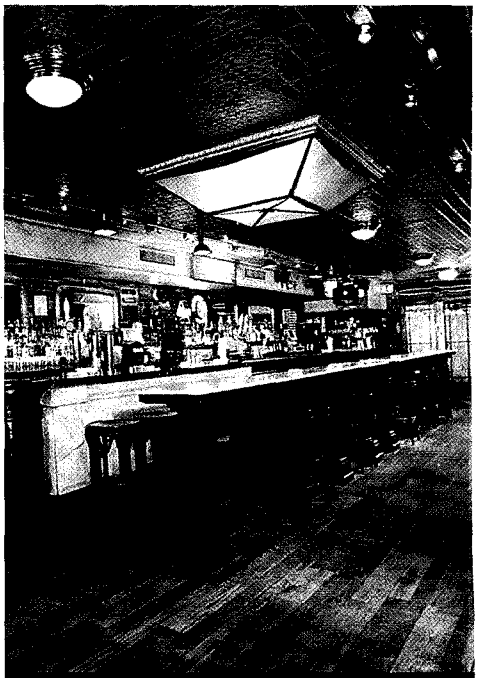
LONDON CALLING

The three bright red English phone booths built into the facade of **TELEPHONE BAR & GRILL** (149 Second Ave. between 9th and 10th streets, 529-5000; www.telebar.com) serve notice that this slice of Old Blighty, going strong for 13 years now, is the real thing. There's a bustling sidewalk cafe, and a marble and cherry wood bar center stage inside, and an extensive menu of inspired versions of pub standards like fish 'n chips, shepherd's pie, and house specialty rotisserie chicken. The Sunday brunch lists 20 options, and the beer-on-tap list includes 14 fine brews, with another 19 specialty beers in bottles. Tuesday is cinema night, with a free showing of classics by Godard, Kurosawa, and the Marx Brothers.


Telephone Bar & Grill

THEATER DISTRICT STAR

Chef Robert Weiner, who trained under Christian DeLouvrier and served as executive chef at Les Celebrites and Restaurant Raphael, is now in command at **THALIA** (828 Eighth Ave. at 50th Street, 399-4444; www.restaurant-thalia.com). His refined French-California style shines in dishes like herb-crusted tuna sashimi, seared Atlantic salmon filet over sauteed spinach, and marinated leg of lamb with vegetable cous cous. The wine list makes food pairing simpler by organizing selections by body and flavor ("light, crisp and refreshing...classic, full-bodied and rich"). Thalia's bold, modern design manages to be an intimate atmosphere – from the cozy leather sofas in the lounge, to the dramatic, soaring space of the main dining room.

Thalia

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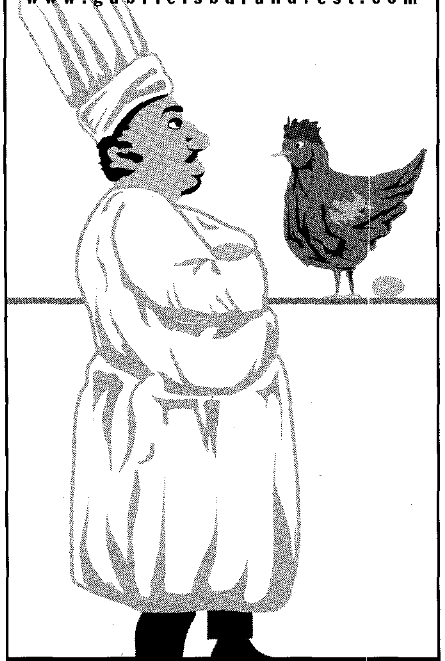

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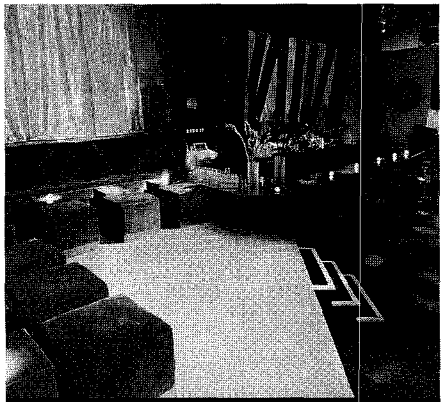

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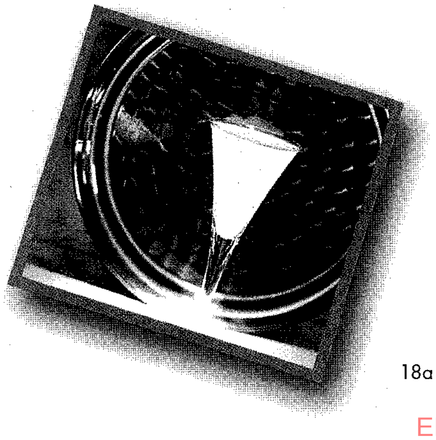
PALACE COUP

Opulence has a new home in Manhattan – **VILLARD BAR AND LOUNGE AT THE NEW YORK PALACE** (24 E. 51st St., 303-7757), which opened its doors on Valentine's Day. Four decadent lounges on two floors, with gold leaf chandeliers, Louis XIV-style sofas, plush velvet walls, Tiffany windows, a mahogany bar, and the only place in town where you can find Hardy Perfection Cognac ($500 for a two-ounce serving). The ten-page bar menu offers elegant canapes (grilled pheasant, foie gras three ways), three varieties of Petrossian caviar, and a seafood platter with fresh Maine lobster, jumbo shrimps, oyster of the day, and Dungeness crab meat, served with cocktail sauce, wasabi créme fraiche, and mignonette.

Villard Bar and Lounge



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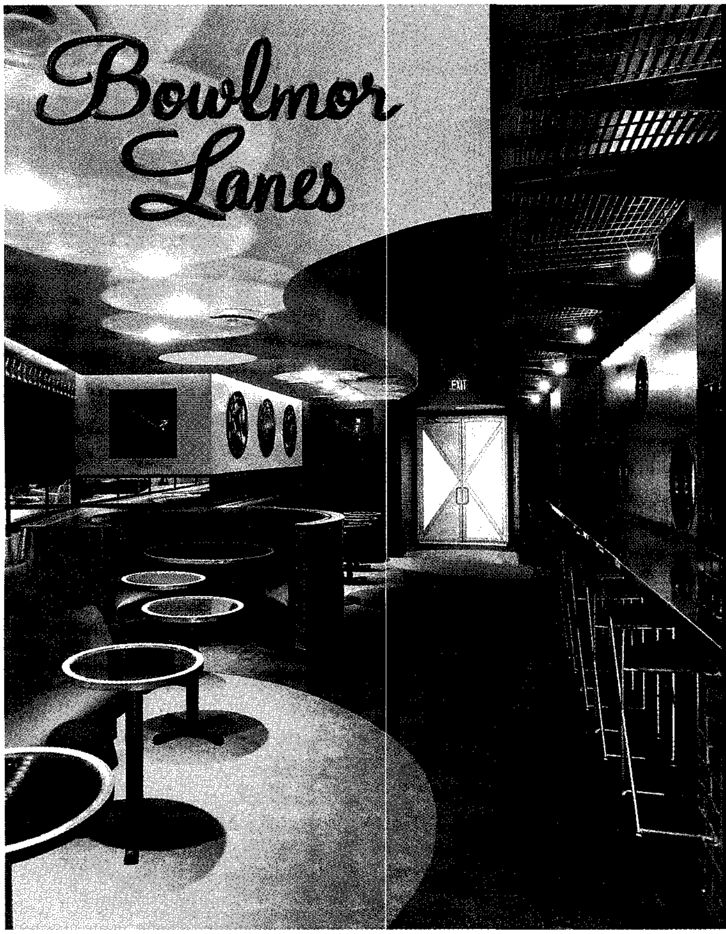

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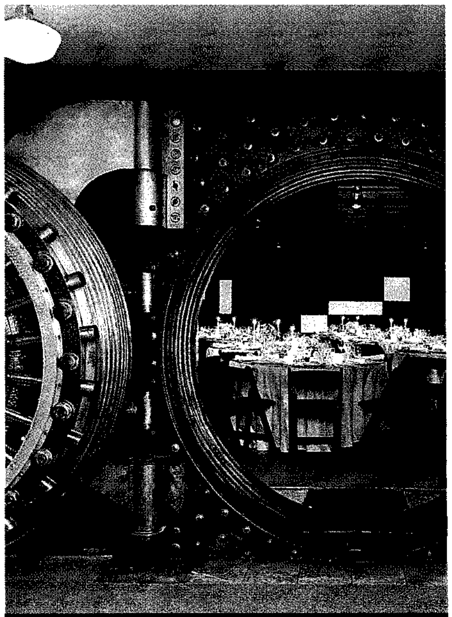
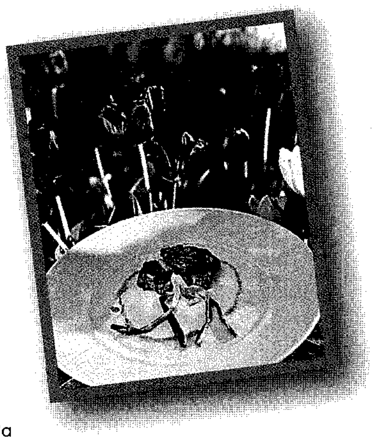
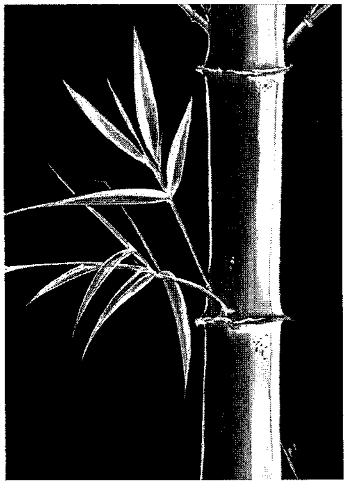


Vine

SAFE BET

Housed in an 1898 landmark Exchange Building across the street from the New York Stock Exchange, **VINE** (25 Broad St., 344-8463; www.vinefood.com) includes 6,000 square feet of dining rooms that used to be bank vaults, complete with massive doors, terrazzo floors, and walls lined with gleaming copper safe deposit boxes – one containing an 18-foot bar crafted from 100-year-old wood paneling from the old executive offices, and a 2,000-bottle wine showcase. These are the only dining rooms in a vault anywhere. Chef Ariane Duarte's contemporary American cooking made its *Zagat* debut with a 25 food rating. Highlights include grilled Maine shrimp, pan-seared day boat scallops, filet mignon with lobster, and coriander-cured venison with corn flan.





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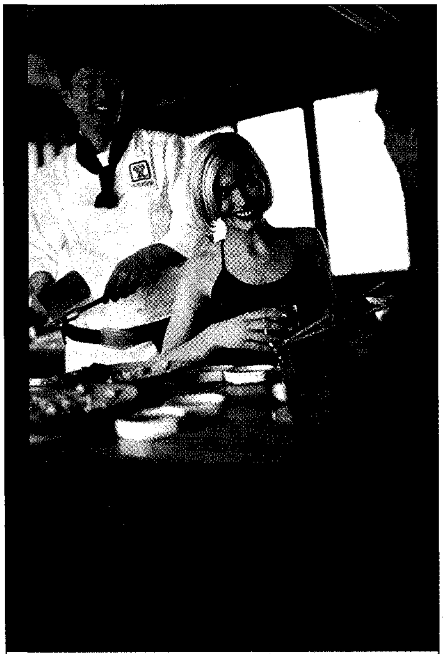

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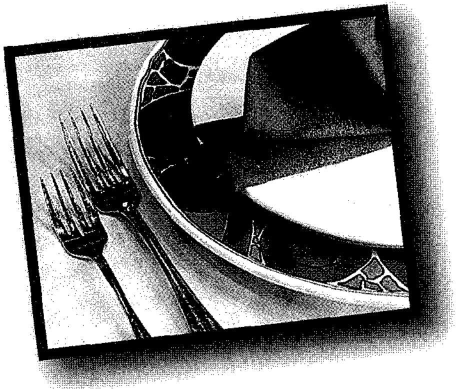

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The Sea Grill	212-332-7606
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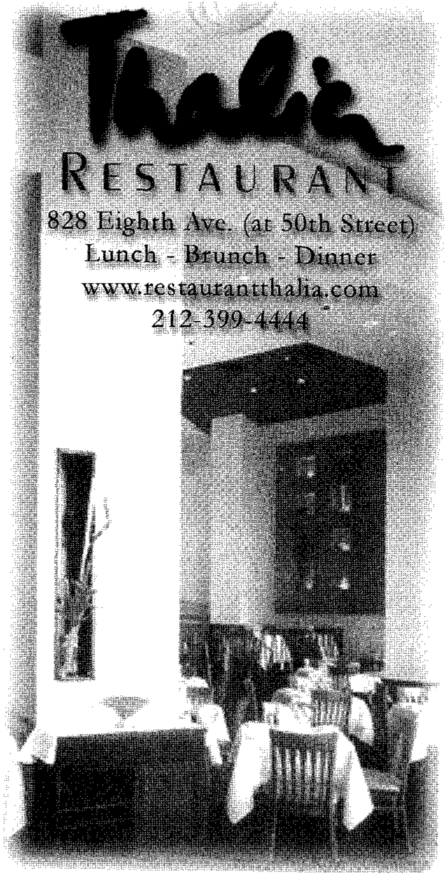

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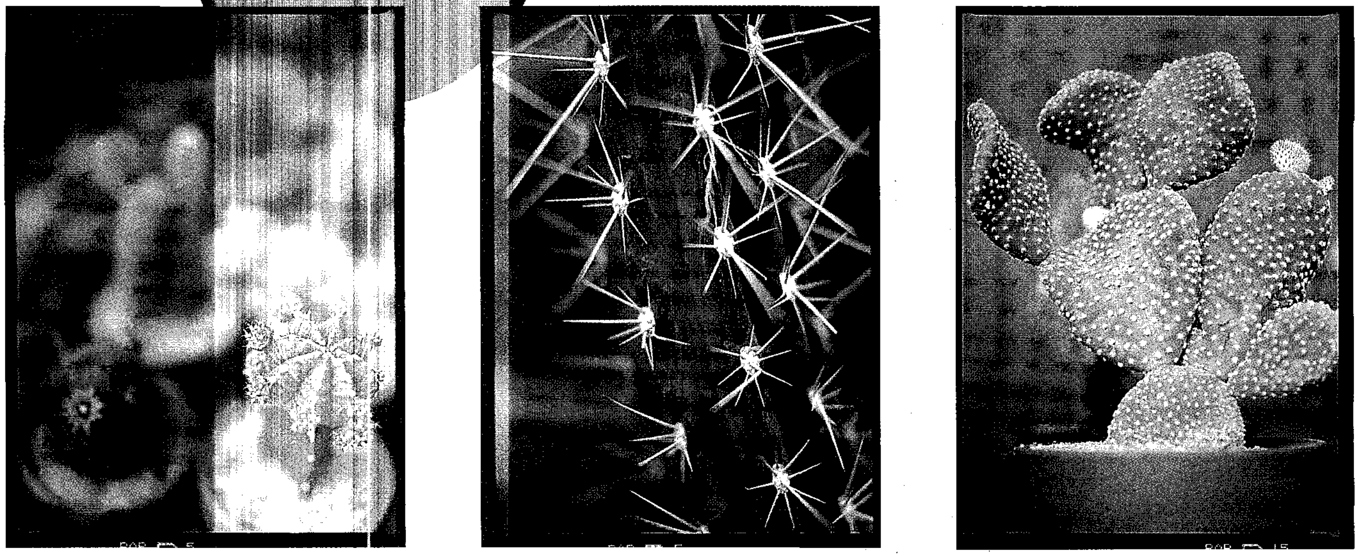
Sales & Bargains

BRIDIE CLARK



Desert song: From left, Mamalaria, Yellow Finger, and Crafted cactuses from Noble Plant; a Stetsonia "toothpick cactus" from Noble; and an Opuntia Basilaris from Plant Shed.

Finer Points

Sometimes, a prickly roommate isn't bad. Like all New Yorkers, cacti thrive in harsh conditions—and make perfect house plants in even the least hospitable apartment.

IF UNREFRIGERATED MILK LASTS longer than most of your house plants, why not opt for a spiky, virtually unkillable cactus? The aesthetic may be Southwest chic, but the upkeep is pure time-crunched New York—and think of the green you'll save by not having to replace those wilting lilies and browning ferns again and again.

At **Noble Plant** on 28th Street, you can (gingerly) pick up everything from a pronged *Accuranses* ($60–$80) to a rare red aloe ($95), all at about 60 percent off retail price. Owner Aila Markovic also has a beautiful selection of smaller plants: We like the String of Pearls, a trio of stalks piped in tiny white needles ($20), and the Rat Tail, a hanging, blossoming plant for $65–$75 (which, admittedly, would be sweeter by *any* other name). Just a few steps away, **Foliage Garden** sells its smaller selection at a similar markdown, and will special-order if you've got a hankering for a prairie prickly not in stock. Check out the **Plant Shed**'s NBA-size spiral cacti for around $150 to $200—delivery is about $15, a deal when you consider the prospect of carting home the not exactly embraceable plant yourself. Is there an out-of-town brown thumb in your life? **1-800-Flowers** offers a trio of small cacti for $35.

Noble Plant, 106 W. 28th St. (212-206-1164); Foliage Garden, 120 W. 28th St. (212-989-3089); New York Flowers and Plant Shed, 209 W. 96th St. (212-662-4400).

Picks of the Week

Tufi Duek's sample sale has Brazilian-cut jeans marked down to $76 (from $170 to $250 retail). Leather pants and skirts are 50 to 65 percent off. *530 Broadway, at Spring St., tenth fl. (212-925-8277); A.E., M.C., V.; Mon.-Fri. 10-6:30; 4/23-4/27.*

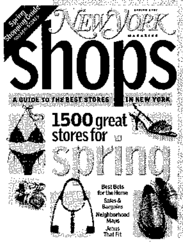
Perlina's leather handbags are up to 75 percent off retail, now $30 to $70. Backpacks and totes are $40 to $100. *10 W. 33rd St., second fl. (212-268-8530); A.E., M.C., V.; Mon.-Fri. 9-6; 4/30-5/4.*

Rhonda Lazar has shoes from Prada and Karl Lagerfeld (from $49 to $69), clothing from Jil Sander and Helmut Lang (60 to 80 percent off retail), and home accessories from Frette and Polo (mostly 70 percent off retail). *Hotel Pennsylvania, 401 Seventh Ave., near 32nd St., ground floor (888-937-9006); A.E., M.C., V.; Tues.-Thurs. 8-8; 5/1-5/3.*

Woodard & Greenstein will mark down cotton rugs from $14.75 to $3–$7 per square foot. *333 W. 39th St., seventh fl. (212-988-2906); A.E., M.C., V., checks accepted; sale starts Monday, 4/23, and runs until stock runs out, usually two weeks.*

ABC Carpet & Home is unloading furniture, rugs, and home accessories in Morristown, New Jersey, at 40–70 percent off retail. *Morristown Armory (call 212-473-3000 for directions); A.E., M.C., V.; Fri. 1-7, Sat. 10-7, Sun. 10-5; 4/27-4/29.* ■

DO NOT PHONE: Send suggestions to "Sales & Bargains," New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale.



Check out the spring 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Photographed by Kenneth Chen.

Critics and Listings

cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Town & Country

Opens April 27

It's not often that you see this much Hollywood juice—Goldie Hawn, Diane Keaton, and Warren Beatty and Garry Shandling (pictured)—on one marquee. Or quite so many collagen injections. Figures, since it's a romantic comedy about midlife marital missteps. (See listing, page 80.)

Theater

Caveman/ Boxing 2000

At the Soho Rep

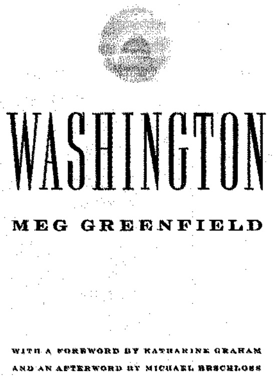
Two by downtown darling Richard Maxwell: *Caveman,* a new dinner-table-love-triangle drama, and last year's *Boxing 2000,* which drew comparisons to Sam Shepard. (See page 89.)

Books

Washington

By Meg Greenfield; PublicAffairs; $26

The brainy, classy Washington *Post* editor and *Newsweek* columnist kept a lot of what she saw in her career to herself, in the name of journalistic detachment. But she saw a whole lot, and her posthumously published study of when bad Beltway culture happens to good people—left and right, noble and numbskull—holds back nothing. (Take *that,* Alan Simpson.)



WASHINGTON

MEG GREENFIELD

WITH A FOREWORD BY KATHARINE GRAHAM
AND AN AFTERWORD BY MICHAEL BESCHLOSS

Best of the Week

Restaurants

Taste of the Nation

At the Grand Hyatt

You'll be able to choose from more than 50 top restaurants' dishes at this benefit for Share Our Strength. Gramercy Tavern, Olives, Aquavit, and Chicama are participating; Dale DeGroff, generally called the best cocktail-shaker in town, will be behind the bar. (April 25; general admission is $175; call 800-955-TASTE to reserve.)

Art

Jacqueline Kennedy: The White House Years

At the Metropolitan Museum of Art

The irresistible pull of the Met's most famous neighbor continues. The Costume Institute shows off key pieces of Jackie's Camelot wardrobe, including the dress she wore for the legendary televised White House tour and that timeless, flawless Inauguration Day pillbox-hat-topped ensemble. (See listing, page 95.)

In Concert

Edgar Meyer

At Alice Tully Hall

There's not much repertoire for solo double bass, Mingus aside. So Edgar Meyer transposed the fiendish Bach cello suites down—rendering them even more fiendish—and added his own composition, *Amalgamations,* for this April 24 recital. (See listing, page 109.)

Nightlife

Karen Akers

At the Algonquin

The sleek cabaret siren comes to the Oak Room five nights a week from April 24 to May 19. She's singing two sets—one by, among others, Randy Newman, Harold Arlen, and Johnny Mercer, at most performances; and, on Fridays and Saturdays, a late show of songs from her new CD, *Feels Like Home.* (See listing, page 108.)

Photographs: clockwise from top left, Andrew Cooper/New Line; Bettmann/Corbis; Paul Greco.

cue

MOVIES PETER RAINER

No Pawn Intended

In *The Luzhin Defence,* a damaged chess grand master is saved by the right woman; in *The Center of the World,* a brainy dot-commer flips for a wanton hottie.

Queen: Emily Watson in *The Luzhin Defence.*

The Luzhin Defence, SET IN 1929, is about a great and woeful chess player, Alexander Luzhin (John Turturro), who is caught between two obsessions and ends up serving neither. His passion for the game is what initially attracts the attentions of the aristocratic Russian Natalia (Emily Watson) during a championship match held at a North Italian lakeside resort. Luzhin is so uncommunicative as to be almost autistic; Natalia draws out his energies. He proposes to her shortly after meeting her, in a lightning move that has the unexpectedness, and yet the rightness, of a brilliant chess gambit. Natalia sees beyond Luzhin's genius, beyond his madness too. She wants to help him live a normal life away from the chessboard. Natalia is the opposite of an enabler, but what she doesn't recognize is that Luzhin is doomed whichever way he turns: The labyrinth of chess is no solace, and her love cannot save him.

The stage is set for a wonderful movie, and yet *The Luzhin Defence,* based on the Vladimir Nabokov novel *The Defense,* never courts greatness. What the film needed was a grand-master filmmaker equal to the grand-master novelist. *The Defense,* originally written in Russian, is, despite its chesslike literary stratagems, deeply felt, almost Chekhovian. The passages relating to Luzhin's stricken boyhood have a rapturous singularity, with every description and psychological detail freshly mined, as if we were reading a classic children's fable. The ambiguous continuity of Luzhin's childhood into his adult years is part of the deeper meaning of the work, but it's a subtler meaning than what comes across in the film, which draws a straight line between Luzhin's skimped childhood and the tragic dither of his later life. Marleen Gorris, who directed from a script by Peter Berry, has a literal-minded view of Luzhin's despair, and she encourages John Turturro to give a shambling, nut-brained performance. Luzhin wears dark, soiled suits in the bright sunshine and mumbles to himself and all the world; we are supposed to pity his condition much more than we are meant to be in awe of his prowess. His genius is shown to be isolating, intimidating—not worth it.

Gorris's approach may be preferable to the usual movie convention in which genius and madness are gloriously twinned; it's beneficial that the film plumps for the ordered sanity of a settled life rather than the tortuousness of Luzhin's chess-crazed days. But something is lost in all this carefulness: the true fire of inspiration. Luzhin's genius is regarded clinically, as something to be diagnosed, and so are his fitful attempts at normalcy. Natalia's ministrations are touching, and Emily Watson has a remarkable purity in the role, but there's a dullness to what she is asked to do. The psychology of an infinitely caring and compliant woman who chooses to devote herself to a hyperbrilliant headcase is rich terrain for drama. A fire would have been lit under this movie if we could spot inside Natalia's doting niceties an obsessiveness to match Luzhin's. When she shows off her deeply strange suitor to her aghast mother with the words "Isn't he wonderful?," there's no irony or upset in the air. Luzhin really *is* meant to be wonderful at that moment, and we are directed to look down our noses at Natalia's disapproving elders. The film makes it easy for us to feel superior.

The Luzhin Defence
Directed by Marleen Gorris; starring John Turturro and Emily Watson.

The Center of the World
Directed by Wayne Wang.

See Movies listings for details.

The braveness of Nabokov's book is in its implication that ultimately it is wrong to protect Luzhin from himself, from his art. Luzhin is Nabokov the artist's rendition of another artist, a worst-case artist, and inside this portrait is a plea not so much to save him as to let him be. The film invents a heroic, crowd-pleasing coda to the book that lets the air out of its despair and props up Natalia as the eternal keeper of the flame. It's a satisfying and clever finish, but it serves to reinforce

Photograph by Mark Tillie.

what is mushy about the movie. All the Luzhins in the audience will take heart, though: Guys, no matter how screwed-up you may be, the right woman is out there waiting for you.

AS IF THINGS WEREN'T BAD ENOUGH FOR the dot-commers, now we have Wayne Wang's **The Center of the World**, in which a brainy computer engineer, Richard (Peter Sarsgaard), neglects the details of his upcoming IPO bonanza in favor of a weekend in Vegas with a lap dancer. Florence (Molly Parker), the lap lady, works by day as a drummer in a rock band in L.A., and she agrees to the weekend for a whopping fee of ten grand and a set of conditions that would give the Marlon Brando of *Last Tango in Paris* a nostalgic glow. (Sample conditions: no talk of feelings, no kissing on the mouth.) The film was shot in varying textures of digital video in order to encourage a voyeuristic feel, but what we are peeking into has no compelling interest. That this power-play-role-play scenario has been brought into the techno-geek-millionaire era doesn't make it any less familiar. Wang, who conceived the project and then brought in a passel of writers, including Paul Auster, to (so to speak) flesh it out, apparently began with a much more involving premise: A San Franciscan, Wang has stated that he was intrigued by the connection between high-tech venture capitalists and the Bay Area's strip clubs, and the ways in which a lot of business gets done in those clubs. That's a subculture worth making a movie about. The dance he ended up with is on the wrong lap.

In brief: HARRY (SERGI LÓPEZ) IS A cheerful predator with a flat, thin mouth and a Cheshire-cat grin in the new French psychological thriller **With a Friend Like Harry . . . .** He believes that ecstasy is the only way to fulfillment and proves it by gulping raw egg yolks after each orgasm. (Don't try this at home.) Directed by Dominik Moll, the film is about how Harry insinuates himself into the family of an old schoolmate who hardly remembers him and proceeds, with the best of pathological intentions, to savage his life. As murderous amusements go, the film is mildly diverting, but it's like a faint facsimile of a Claude Chabrol film, and I am reminded of the fact that Chabrol's own recent films rarely get distributed in this country anymore. Where's the justice in that? ■

TELEVISION JOHN LEONARD

Humane Voices

Anna Deavere Smith's astonishing gift for mimicry is enhanced by her openhearted ability to listen to people.

ALL OF A SUDDEN THERE ON-camera is Jessye Norman, the diva, high and haughty and asking her majestic self why she should be in Los Angeles in the middle of the 1992 insurrection. Well, she says, African-Americans have had to sing their way through the centuries. On the other hand, what she hears on these mean streets is more than a song; it's a "roar." Such a grandly operatic moment, and perfectly pitched—except, of course, she isn't Jessye Norman. She is Anna Deavere Smith, the performance artist, impersonating Norman. Just as ten minutes later in **Twilight: Los Angeles**, Cornel West, swirling his brandy in a snifter, caressing his own sinuous cadences as he speaks of "black sadness," isn't Cornel West but Deavere Smith again, inhabiting him, showing her teeth.

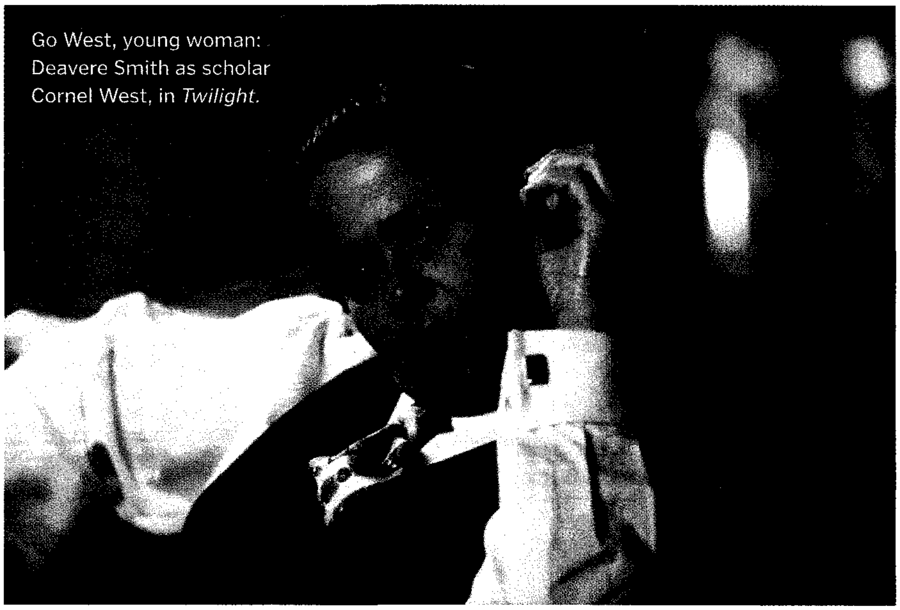
To be sure, Norman and West are public performers, practiced exaggerations. Maybe they are easy to do, like Bogart. Or the Al Sharpton that Deavere Smith gave us in *Fires in the Mirror*, her earlier play on race war in Crown Heights, like *Twilight* a one-woman opera in which she sang all the arias. But how then to explain her Daryl Gates, the police chief who went to a fund-raiser as L.A. erupted after the cops were acquitted of beating on Rodney King like a gong; her Charlton Heston, grinning at his liberal friends who called up wanting to borrow a shotgun; her Reginald Denny, the white truck driver brutalized by black thugs on live TV (but also rescued and rushed to the hospital by black Samaritans unable to stand what they saw on their sets), who is almost goofy with goodwill; not to mention a Korean grocer, a Hollywood agent, a Los Angeles *Times* editor, a Simi Valley juror, and various lawyers and activists and demagogues and gangbangers.

Twilight: Los Angeles
Sunday, April 29; 9 to 10:30 P.M.; Channel 13.

61*
Saturday, April 28; 9 to 11 P.M.; HBO.

The Life and Times of Hank Greenberg
Sunday, April 29; 7:30 to 9:05 P.M.; Cinemax.

Deavere Smith is a chameleon, a shaman, and an exorcist. With a squint of eye, a curl of lip, a twist of neck, and a



Go West, young woman: Deavere Smith as scholar Cornel West, in *Twilight*.

Photograph by Adger W. Cowans.

body slanguage equally at home in boardrooms and barrooms, she embodies everyone she sees. In *Fires in the Mirror,* having interviewed Orthodox rabbis, jittery housewives, black businessmen, media heavies, and deracinated street kids, she played with telephones, coffee cups, and hair, put on accents and airs, became pain, bafflement, posture, and shtick. By juxtaposition, we saw around corners, into recesses. Like the "Camera Eye" and "Newsreel" sections of a John Dos Passos novel, she recapitulated. Like talk radio and docudrama, she hallucinated. Hate went up like a kite, but so did humor. To the anguish of Crown Heights, she brought her own surpassing generosity. If she could speak in so many tongues, maybe our culture could also hear them.

Twilight: Los Angeles tells a different story. Besides speaking in tongues, she revisits in 1999 some of the principals she talked to for her stage play, like the eloquent Latino journalist Ruben Martinez. They seem more depressed now than they were in the immediate aftermath of South Central. We see, again, King being beaten, and Denny, too, and the video surveillance tape of the shooting of a teenage black girl by a Korean grocer over an orange-juice carton. We hear at keening length from these Koreans, whose businesses in South Central were 90 percent destroyed in the riots. We are reminded that, after $1 billion in damages and 45 dead, 36 of whom were black and Latino, none of the damage done was to Beverly Hills or to the downtown merchant district. And there isn't as much laughter, except when it's hysterical.

(I should say that we aren't told that Salvadorans fared as badly as Koreans. Police Chief Gates originally blamed the riots on illegal aliens, so the INS rounded up and deported thousands of "undocumented" Latin Americans. Nor are we told of the defection of employers like Goodyear, Ford, and Max Factor from the L.A. inner city long before the trouble started, causing structural unemployment. In this bright new millennium, social and economic justice are not among our talk-show issues.)

Twilight, in other words, hurts. Please listen to it anyway. These are the human voices of an urban space, as Mike Davis told us in *City of Quartz,* that's been militarized by the architectural policing of social boundaries and the totalitarian semiotics of ramparts and battlements. So set was L.A. on making sure its upscale downtown merchants would be forever safe from another Watts riot that, starting in the seventies, it turned itself into a fortress, with corporate citadels and surveillance towers, elevated pedways and subterranean concourses, tourist-bubble parks and panopticonic shopping strips, residential enclaves like hardened missile silos and libraries like dry-docked dreadnoughts. Add to this a pacification of the human-landfill poor in strategic-hamlet housing projects on barricaded streets in inner-city neighborhoods and zoned against cell phones and whistling, with barrel-shaped bus benches to make sure you can't sleep on them, caged cashiers in the convenience stores, bulletproof acrylic turnstiles in the fast-food joints, metal detectors in the hospitals, lockdowns in the elementary schools, and curfews outlawing groups of more than two juveniles from "associating in public view" in their own front yards.

And it worked. As Davis reports in his sequel, *Ecology of Fear,* no sooner had Simi Valley acquitted the cops who rioted all over Rodney than "sentient" buildings with mainframe brains went into prevent mode. Steel gates rolled down over entrances to bank towers, escalators froze, electronic locks sealed off pedestrian passages, and a financial district prophylacticked against sans-culottes went on happily recycling Japanese trade surplus into Southland turf-and-surf. Too bad about the Koreans. Too late for all of us—unless, that is, we really hear Anna Deavere Smith. Like Studs Terkel, she is less an oral than an oratorio historian, and her stagecraft, as much as performance art, is also performing grace.

> "Deavere Smith is a chameleon, a shaman, and an exorcist. With a squint of eye, a curl of lip, a twist of neck . . . she embodies everyone she sees."

61* IS DIRECTOR BILLY CRYSTAL'S LOVE LETter to the 1961 New York Yankees, when Roger Maris hit 61 homers to earn that shameful asterisk, and Mickey Mantle, whom the fans preferred, had to quit after 54. Barry Pepper is an amazing Maris look-alike, Thomas Jane manages to suggest the damage Mantle did to himself, and Richard Masur plays the sort of sportswriter I wanted to grow up to be, before I got distracted . . . **The Life and Times of Hank Greenberg** is a nice companion piece. The first Jewish baseball superstar hit 58 for the Tigers in 1938, in spite of an anti-Semitism that stuck around until at least Sandy Koufax. Besides Ira Berkow and Dick Schaap, we also hear from Bob Feller, Ralph Kiner, Walter Matthau, and Alan Dershowitz.

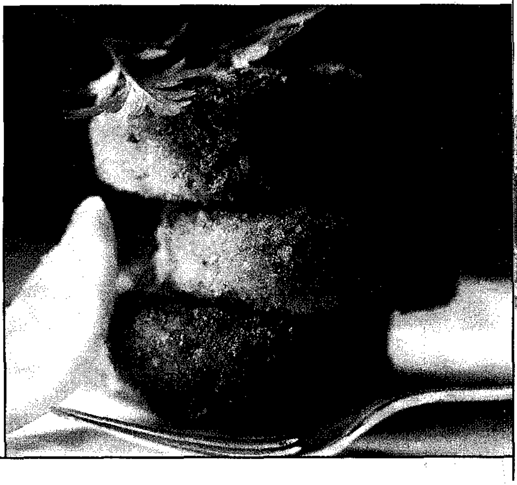
TV Notes

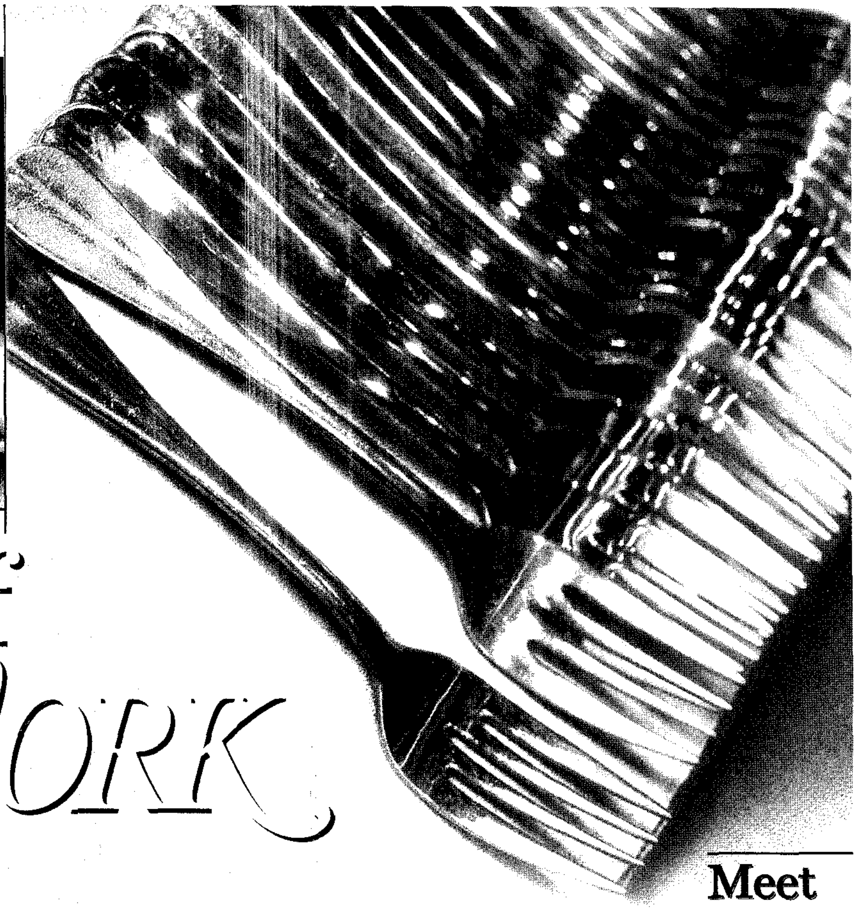
Harvest of Fear (April 24; 9 to 11 P.M.; Channel 13), in which "Frontline" and "Nova" team up to go easy on the biotechnologists and genetic modifiers of our basic food groups, spends more time worrying about papayas and "eco-terrorists" than it does about whether companies like Monsanto can be trusted to keep us better informed on the possible downside to hybrids for profit than they were on the carcinogens in their friendly manmade chemicals (see Bill Moyers and *Trade Secrets,* just the other week, same public-television channel). Very disappointing.

Lost in Las Vegas (April 29; 9 to 11 P.M.; A&E) is an absorbing account of the trials and tribulations of a pair of Blues Brothers imitators who journey all the way from Canada to try to make it big in the capital of glitz. While I don't for a minute believe that Vegas—"America as a stripper," Lady Liberty in see-through beads—symbolizes anything more profound about the American soul than, say, Boise, Idaho, or Oxford, Mississippi, it is certainly a dreamscape of loneliness.

Steve Martini's **The Judge** (April 29 and 30; 9 to 11 P.M.; NBC) stars Chris Noth as the crusading defense attorney; Edward James Olmos as the arrogant judge he doesn't like but must defend against a murder charge trumped up by corrupt cops; Lolita Davidovich as the big squeeze; Sonia Braga, who deserves more time; and Charles Durning, who could do with less. I don't see why we have to sit through such a lame mini-series when a first-class cop show like *Big Apple* disappears without a trace from prime time.

Dwarfs: Not a Fairy Tale (April 29; 10 to 11 P.M.; HBO) is *America Undercover* on another of its peculiar forays into a subculture about which the rest of us are presumed to have kinky thoughts, in this case "little people," most of them achondroplasiacs, five of whom are talked to and followed around and turn out to be ordinary except short. I'm not trying to make a Randy Newman joke. I'm simply saying I'm not surprised. ■





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Blazing Twaddle

Mel Brooks's musical adaptation of *The Producers* is an intermittently funny, surprisingly melodious effort that does not quite live up to its hype.

Stage fright: Nathan Lane and Matthew Broderick in *The Producers.*

ADVANCE RAVES CAN BE counterproductive. The unanimous word on **The Producers** was superlative, arousing in some of us unfillable expectations. Sure enough, at a late preview, people around me wallowed in gusts of guffaws while I chuckled fitfully.

Mel Brooks always struck me as half crudely funny and half merely crude. His 1968 film, *The Producers,* found me only sporadically tickled, despite my love for Zero Mostel and early Gene Wilder. I was not even greatly taken with the now-legendary production number "Springtime for Hitler," which struck me as forced, and still does to some extent in the musical adaptation, even though Susan Stroman has staged it riotously, William Ivey Long costumed it uproariously, Robin Wagner designed it mischievously, and Peter Kaczorowski lighted it, well, lightsomely.

As you may recall, the shady producer Max Bialystock and his "creative" accountant and bumbling sidekick Leo (short for Leopold) Bloom aim to cash in on a scam that hinges on an instant Broadway flop. They produce to this effect *Springtime for Hitler,* an abysmal musical by Franz Liebkind, an unhinged neo-Nazi pigeon breeder and sub-zero author, meant to give offense to all. Instead, the show is an immediate smash, with Max and Leo, whose ruse backfires, headed for jail. As a grandiose production number on Broadway—with the passage of time having made Nazi jokes less disturbing and audiences less discerning—the show within the show couldn't help being a hit, which makes the eponymous producers into even bigger fools than intended.

The book still has the naughty-schoolboy humor—if that is to your taste—and Brooks has added sixteen new songs to the movie's two. It has been his lifelong ambition to write words and music for a Broadway musical, and, by Jove, he has done it. The score is always workmanlike in its lyrics, and if the tunes have a slightly recycled sound, they are nevertheless melodious and at times even rousing. And what you get from Miss Stroman's choreography and direction is, of course, well above what flounders in today's surrounding musicals.

The production values dazzle, as, for example, in hilarious things done with pigeons, walkers, and balls and chains, which I wouldn't dream of revealing here. Just when you thought that Nathan Lane had shot his considerable wad, he is Max to the max; here he is giving off more funny faces, deftly daft moves, and athletically hurled throwaway lines than a Christmas tree has sparklers, and singing with the sweetness of a dying swan. Though a trifle less assured, Matthew Broderick's Leo is endearingly artful and songful enough to make us believe that every Joycean dog will have his Bloomsday. And what a pleasure to have back Cady Huffman of the endless legs—and scarcely shorter looks and talent—even if her makeup here leaves something to be differently desired.

The Producers
At the St. James Theatre.

Bells Are Ringing
At the Plymouth Theatre.

Troilus and Cressida
At the American Place Theatre.
See Theater listings for details.

Everyone is on the mark. The gay jokes—worn rather thin in 33 years—are nevertheless spiffily executed by Gary Beach, Roger Bart, and others, cheekily abetted by the winking costumes. Brad Oscar exudes goofy gusto as Liebkind; Ray Wills and Peter Marinos make pleasing contributions, although the miking throughout is annoyingly obstreperous. That there is enough to Brooks to electrify the many and divert the few brooks no denying. But for full flotation, sit with your expectations left, unlike life jackets, uninflated.

THINGS THAT HAVE HISTORICAL SIGNIFICANCE live in the historic past; the rest are merely, in the current slang sense, history. So it is that a pleasant little musical like **Bells Are Ringing** no longer rings many bells, especially if its revival is as lackluster as the current one in Tina Landau's unidiomatic direction.

Photograph by Paul Kolnik.

There are several things wrong here, but the worst—contrary to what you may have read elsewhere—was the casting of Faith Prince as the solicitous and charismatic phone-answering-service operator Ella Peterson, a role Judy Holliday irradiated at the 1956 premiere with armor-piercing charm. Miss Prince, regrettably, has some twenty extra years and an equal number of extra pounds under her belt, which, however, is trifling compared with her slim spontaneity and slender charm. Looking like Angela Lansbury on a bad-hair day, she seems about as likely to fill the sullen and hostile riders on a New York subway with fraternal love as able to transform the Sahara into a botanical garden.

As the blocked playwright Ella falls telephonically in love with, Marc Kudisch looks good, sings well (although somewhat nasally), and acts much less easefully than Sidney Chaplin back when. (He does loosen up in Act Two.) In fairly frothy parts, David Garrison, Beth Fowler, and Martin Moran work hard and, on the whole, effectively. The better Comden-Green-Styne songs still effervesce; the lesser, and more numerous, ones don't. The book sweetly obsolesces, Jeff Calhoun's dances deliver a working minimum, Riccardo Hernandez's sets are Spartanly functional, and some of Donald Holder's lights—strangely jiggling coils—suggest looking into an overheated toaster. Totally inexcusable are David C. Woolard's costumes, particularly unflattering for Miss Prince. An opening video evokes the fifties amusingly; the rest has to be taken on Faith.

Troilus and Cressida IS ONE OF SHAKESPEARE'S possibly best, and certainly most unusual, plays; Peter Hall, the distinguished visiting director from Britain, should have run with it. Alas, he is defeated, partly by himself and largely by the cast Theatre for a New Audience put at his disposal. It is a nice idea not to have the mostly American actors emulate British Shakespeare, but except for Andrew Weems, Earl Hindman, and Nicholas Kepros, both the local and imported actors are either slightly or grossly inadequate.

Staging in the round on a sandlot is problematic; the battle scenes, though weird enough, fall flat. Martin Pakledinaz's costumes lean toward the bargain basement, and why are the Trojans barefoot? One stomp from the heavily booted Greeks would incapacitate the best of them. ■

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ART MARK STEVENS

Fit to Be Tied

In the chilling ravished-doll images of Nazi-era German photographer Hans Bellmer, hints of defiance in the face of totalitarianism.

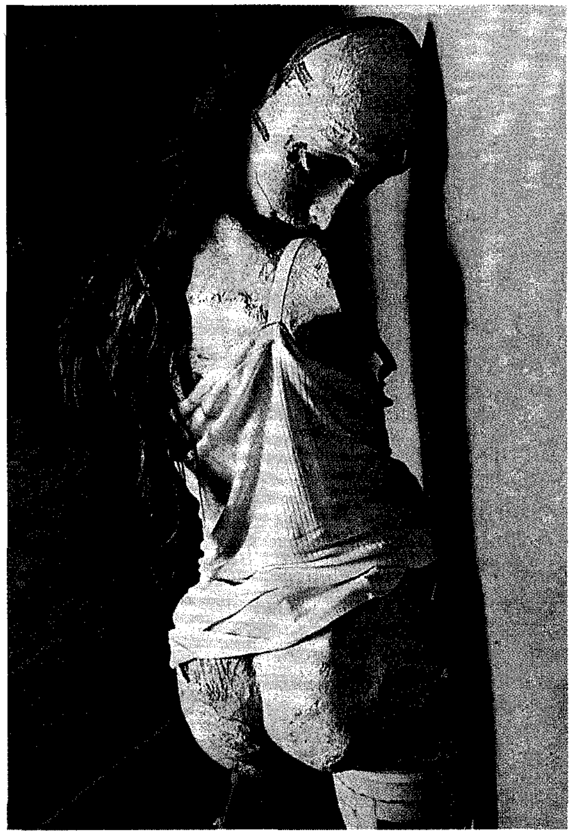
Imagine, today, a male artist exhibiting photographs of a naked, lifelike female doll that he has tied up, dismembered, and twisted into erotically disturbing poses. His captive princess, her flesh swollen and misshapen, appears barely alive or recently dead. The artist takes exquisite pains—and pleasure—with her body, as if he were a sexual predator who must document his handiwork before it's lost to posterity. He carefully arranges and rearranges the pieces of her broken form, sometimes prettily hand-tinting the photographic remains. Might not a little rouge illuminate the deathly pale aspect of a twisted thigh or enrich the revelatory spread of leg? A contemporary artist like Cindy Sherman could get away with this kind of work, because when made by a woman, such imagery is read as an ironic commentary upon patriarchal society. But a male artist? He would be ostracized by the puritans on both the right and the left—by the feminists patrolling the sexual borders of contemporary life and by the politicos peddling decency.

Unless, that is, the male artist was born in 1902. Hans Bellmer (1902–75) made photographs of dolls that are among the most disquieting images in twentieth-century art. For interesting reasons, however, the level of anxiety over the exhibition now at the International Center of Photography on Sixth Avenue does not seem especially high. Organized by Therese Lichtenstein, **Behind Closed Doors: The Art of Hans Bellmer** turns Bellmer into a kind of historical art hero. In the thirties, Bellmer fled Nazi Germany, where the Fascists were attacking "degenerate art," and as a result, this connoisseur of erotically broken adolescent girls can be regarded as something more than a sublime monster; he becomes an artist of conscience who resisted the Nazis' indecent demand for decency. He can also be viewed as a deft social critic. In the thirties, when Bellmer made most of his doll photographs, the Nazis were imposing a squeaky-clean stereotype of femininity upon the German population. Bellmer bravely insisted upon the difficult and messy passions that the Nazis suppressed. And, of course, he can now be celebrated as remarkably prescient. His art seems perfectly tailored for today's academic talk about "gender roles," "taboos," and "the female body."

All that may be true, but it's also important not to tame this particular artist. It was the French Surrealists who first championed Bellmer after he settled in Paris in the thirties, for they recognized in him something that they were not. The Surrealists might dream of magnificently outlandish crimes, but they were actually just café artists who made witty, safely calculated erotica. Bellmer really meant it. He wasn't simply playing with those dolls or sporting with the bourgeoisie or making comments about cultural stereotypes. Something about his art suggests that he lived just a whisker away from murder. He never made any interesting work apart from those girls. In order to create his photographs, he actually built two dolls himself. (One is on display in the show.) The body of the second doll, while lifelike, has exaggerated sexual characteristics and could be contorted, tied up, and broken apart in whatever way Bellmer wanted. The photographs appear full of the artist's own touch, in a way that's both feverish and chilling.

Behind Closed Doors: The Art of Hans Bellmer
At the International Center of Photography; through 6/10.

Where's the furor? Bellmer's *La Poupée (The Doll)* (1934).



The compositions are, oddly enough, almost tidy. They display the sort of heightened fuss and control typical of a man likely to fly apart at any moment. Bellmer made his doll photographs during a totalitarian period that, as Lichtenstein suggests, both feared and idealized the machine—and was full of futuristic notions about robots and impersonal, mechanical men. Bellmer, however, also saw the mayhem that lay within the mannequin. His dolls of the thirties—seemingly pulled and torn and made ragged by passions both inside and outside of themselves—become a kind of intimate battlefield. They are not inhuman, but too human. ■

Photograph courtesy of the George Eastman House.

POP MUSIC **ETHAN BROWN**

Miami Sound Machines

Without a hyped-up hit, the annual Winter Music Conference gets its groove back; legions of guest stars can't help Run-DMC find theirs.

Master of ceremonies: Little Louie Vega.

MIAMI'S **Winter Music Conference**, a near-weeklong marathon of parties hosted by dance music's top D.J.'s and producers, is Sundance for electronica's cognoscenti—and as such is expected to unveil a next big thing every year. But even as the genre itself has grown more accessible, the conference has gotten less so: As an ever-growing number of fans make it an annual partying pilgrimage, it's become known for sleep-depriving scheduling and velvet-rope Darwinism.

This year, no single anthem summed up the mood or announced the next big thing the way the luscious disco of Pete Heller's "Big Love" presaged the return of vocal house music in 1999. But there were plenty of new sounds to go around just the same: the alien growling effects of Sono's "Keep Control," the inspirational mix of deep house and spoken-word poetry of Carl Hancock Rux's "Lamentations (You Son)," and the herky-jerky electro rhythms of Basement Jaxx's "Romeo." The avalanche of trance parties didn't point to that subgenre's dominance but rather its overexposure, and the most vital parties happened toward the margins. Masters at Work mixed hip-hop, soul, and post-millennial house; the French house label Yellow Productions presented nightly lineups of everything from "Body & Soul" D.J. Francois Kevorkian to the "Africanism" project of Fela Kuti–inspired house; and Kenny Bobien's astounding falsetto turned the New York label Soundmen on Wax's pool party into a Sunday-morning church service.

After six days, overarching trends and ambitious maestros were harder to come by than sleep. But this year's WMC proved that dance music's vitality still lies in its fractiousness, and that the breathless trendmaking of the past few years has yielded little in the way of enduring music. Like an old soul groove on a dusty piece of vinyl, the perfect beat was everywhere in Miami—all you had to do was find it.

The 2001 Winter Music Conference
Miami, Florida;
March 23–28.

Run-DMC
Crown Royal
(Arista)

D.J. Smash
Phonography
(Blue Note)

WHETHER YOU PLACE THE BLAME ON HIP-hop's increasingly pandering guest-star tradition, the cynically shared spotlights on Santana's *Supernatural*, or the deadeningly conservative old-school movement, Run-DMC's **Crown Royal** is the *Ishtar* of comeback albums—overdone, underinspired, and marketed to within an inch of its life. Its formulaic pairings of the pioneering group with marquee names like blues-rapper Everlast, R&B kingpin Jermaine Dupri, and the ubiquitous Kid Rock yield only speed-metal sludge ("Rock Show"), embarrassingly uncreative R&B ("Let's Stay Together [Together Forever]"), and bargain-basement Limp Bizkit ("Them Girls").

Fortunately for Run-DMC, the music-business machinations behind *Crown Royal* are so obvious that the members—particularly Darryl McDaniels, who has criticized the record publicly—come off as innocent victims. These Kings of Rock—still such a potent force in music that "Peter Piper" held its own among new house music when played at the Masters at Work party in Miami—deserve a lot better.

In brief: WITH ITS MINIMALIST DESIGN AND too-cool blend of jazz, house, and hip-hop, **Phonography**, a compilation of remixes by D.J. Smash, seems off-putting in its connoisseurship, and a pair of smooth-jazz Beatles interpretations near the beginning hardly help. But the latter half belongs to the risk-takers: rapper CL Smooth and former Tribe Called Quest D.J. Ali Shaheed Muhammad resurrect Smooth's eighties classic "T.R.O.Y. (They Reminisce Over You)" on "Raise"; Nitin Sawhney marries two-step and tabla-playing on "Come On Everybody"; and Joe Claussell sets a snaky bass line against chants from Senegalese singer Salif Keita on "Tolon Willie." It's their gritty approach that makes the highbrow stance of *Phonography* palatable. ■

Photograph by Rahav Segev/Photopass.com.

Fashion Victim

Virot, in the Dylan Hotel, is attempting to ride the final crest of the chic-hotel-restaurant wave. Unfortunately, the food will leave you swamped.

COMPARED WITH THE NORMAL brief life of fads and trends in this town, the boutique-hotel restaurant has enjoyed a formidable run. Grand hotel-restaurant dining began in Continental spots like Claridge's and the Ritz, of course. But the modern, bull-market version of this trend probably originated in the early nineties, when Brian McNally opened 44 in Ian Schrager's Royalton Hotel. The genre reached its fashionable zenith several years later, with the arrival of Jean-Georges Vongerichten's signature restaurant in the Trump International Hotel. Since then, new hotels and their high-profile restaurants have proliferated around town like guppies. Alain Ducasse took up residence in the rear of the Essex House last year, a few months before Todd English opened his New York version of Olives in the W Hotel on Union Square and Jeffery Chodorow created a new kind of culinary mob scene in the lobby of Schrager's Hudson Hotel.

To chart these trajectories of fashion and taste, sociologists have invented the "diffusion curve." At the bottom of the curve are "innovators," who create the trend, followed by "early adopters," who begin to popularize it. In sociological terms, McNally was an early adopter, and Jean-Georges was a member of the "early majority," who solidify a trend and take it mainstream. McNally's now rumored to be planning a new venture on the Lower East Side, where real innovators like Gabrielle Hamilton (Prune) and Wylie Dufresne (Clinton Fresh Foods) appeared two years ago. Chef Vongerichten's next venture, characteristically, is a step or two behind McNally's, in the restaurant-saturated meatpacking district. Which means those who followed him into the hotel-restaurant business are either members of the "late majority" or they are "laggards," who are the last to co-opt a particular fashion. When there are more laggards at the party than anyone else, the party is officially over.

Boutique call: Diners at Virot.

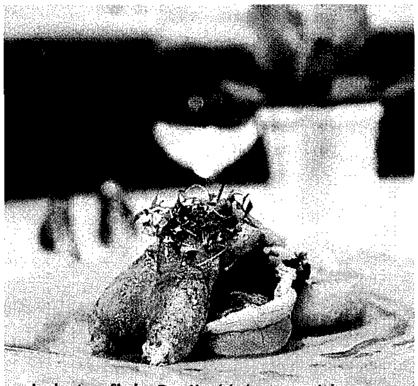
Virot, which opened a month or so ago on the ground floor of the new Dylan hotel, in midtown, looks like a laggard to me. The restaurant is named for Didier Virot, a talented sous chef who spent five years in Vongerichten's kitchens (first JoJo, then Jean Georges) before striking out on his own. The venue he's chosen couldn't be less auspicious. It's a tall, drafty ballroom in the Dylan, which occupies a smallish building on a bleak stretch of 41st Street, formerly called the Chemists' Club. The Chemists' Club used to be a place where groups of elderly chemists convened for a good time, and despite the efforts of designer Jeffrey Beers, it still looks that way. The room is dimly lit and dominated by great bronze-topped columns and a defunct Edwardian fireplace. Beers has installed a series of dark banquettes around these impediments and spiked them with tall, conical lamps. Unless you're seated in the bright space under the bar mezzanine, the effect is strangely enervating, like dining after-hours in the lobby of an upscale institutional bank.

Virot
52 East 41st Street
(646-658-0266).

Chef Virot's Vongerichten-inspired cooking doesn't quite overcome this glum setting, and in some cases even contributes to it. One delicate foodie aristocrat at our table was shocked to the core when the chanterelles on her otherwise expertly prepared tart turned out to be rancid. I had the tart on another evening and it was fine, but other potentially delicious appetizers, like avocado-and-Peekytoe-crabmeat soup, and fried cromesqui flavored with caviar, fell consistently flat. The avocado soup was too sludgy to enhance the taste of the crabmeat, and the cromesqui, which should be subtle little beignets, had skins as thick as hushpuppies. An odd latticed arrangement of ahi tuna and cucumber strips (doused in sheep's-milk yogurt and horseradish sauce) was a little more successful, as were the shrimp, which were flat-fried in a soft cornmeal crust. My favorite, though, was a simple foie gras terrine, cut in velvet pink slabs, with dense deposits of artichoke and rutabaga in the middle.

Many of Virot's creations appear on colorful tilelike platters that look like they've been ripped from some garish Mediterranean bathhouse. This vivid tableware was supposed to highlight the food, but the results aren't always so flattering. My tough portion of sea bass was framed on a toxic-yellow background, with weirdly purple carrots on

Photographed by Patrik Rytikangas.

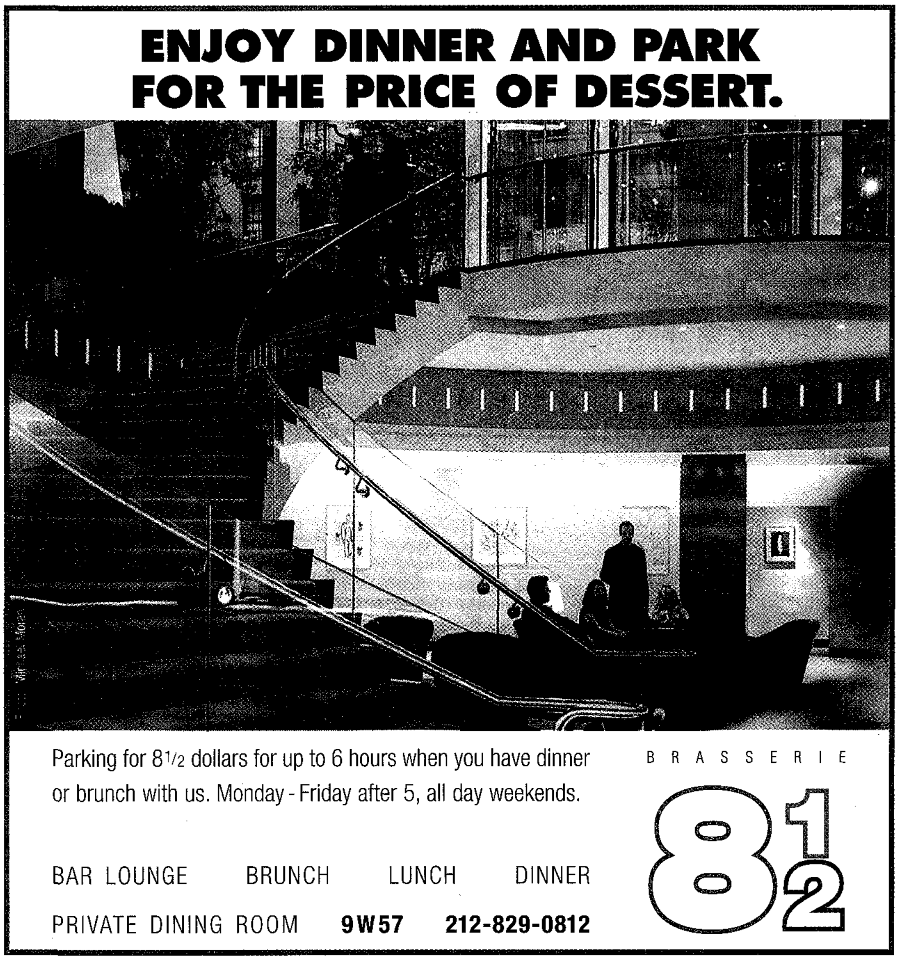


Lobster flub: Broiled lobster with caramel-ginger sauce.

the side, and brackish niçoise-olive sauce. A pricey lobster creation (sautéed in cardamom, with a caramel-ginger sauce) looked—and tasted—more or less inert against a sea of cerulean blue. The best seafood dish was a simple cut of salmon, baked to baby pinkness, with a mix of peas and beans on the side. Virot's lamb was blandly unremarkable, as was the venison, even with outlandish accompaniments like a quince-beet strudel and an odd coffee-cocoa sauce. The best of these experiments was the squab, which was served atop a brownish porcini-mushroom cake. "It looks like a cowpat," said the decorous Englishman who ordered it, "but it tastes good."

The desserts, by pastry chef Jehangir Mehta, are a hodgepodge of commendable old favorites (shelled chocolate cake, hazelnut soufflé) and ambitious, fusion-inspired disasters. The first was a souplike mixture of chocolate, Bailey's Irish crème, and Yuzu foam, of all things. It might have worked in a smaller dose, but served in a spaghetti bowl, it tasted like a bottle of cough syrup poured over a chocolate malt. Then came a slippery tapioca tart, flavored with caramel—a sliver of mango pulled away to reveal pearls of voguish Asian tapioca inside, the sight of which one squeamish friend compared to a batch of frog embryos. This froggy gooeyness didn't quite mesh with the flaky crust, and the caramel seemed more salty than sweet. The pastry tasted like a dissertation on the perils of overly fashionable cooking, which is as good an epithet as any for the food at Virot. ■

Virot, 52 East 41st Street (646-658-0266). Lunch, Monday through Friday noon to 3 P.M.; dinner, Monday through Thursday 5:30 to 11 P.M., Friday and Saturday till 11:30. Prix fixe $49. A.E., D.C., M.C., V.



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Movies

Edited by Ben Kaplan

This Week's Releases

Bad Blood
Director Leos Carax's third film to star actor Denus Lavant also features Juliette Binoche and is about a fatal disease, the swindle for its cure, and—being that it's French—a love triangle. (1 hr. 54 mins.; NR) • Opens 4/27.

Driven
Sylvester Stallone wrote and stars in this story of a rookie race-car driver (Kip Pardue) directed by Renny Harlin. Also featuring Gina Gershon, Estella Warren, and Burt Reynolds. (1 hr. 9 mins.; PG-13) • Opens 4/27.

End of the Road
Amazing documentary shot on the road with the Grateful Dead during the summer of 1995, the final tour for Jerry Garcia. (1 hr. 37 mins.; NR) • Opens 4/27.

The Forsaken
Driving from Los Angeles to Florida, Kerr Smith picks up a flighty hitchhiker who happens to be a vampire. Written and directed by J. S. Cardone. (1 hr. 30 mins.; R) • Opens 4/27.

The Golden Bowl
Nick Nolte, Uma Thurman, Kate Beckinsale, and Anjelica Huston star in Merchant Ivory's film about accumulating wealth and a disintegrating marriage in turn-of-the-century Europe. (2 hrs. 10 mins.; R) • Opens 4/27.

In Search of Peace
The first installment of Richard Trank's two-part series traces the history of Israel through interviews and archives in a comprehensive study of the conflict in the Middle East. (1 hr. 53 mins; NR) • Opens 4/24.

Enchanted April: Uma Thurman in *The Golden Bowl.*

One Night at McCool's
Rock scion Liv Tyler incenses Paul Reiser, John Goodman, and Matt Dillon so that hit man Michael Douglas has to come in and clean up in director Harald Zwart's film. (1 hr. 33 mins; R) • Opens 4/27.

Paper Boys
Mike Mills directs this documentary about paperboys in Stillwater, Minnesota. Produced by men's accessory and bag designer Andy Spade. (40 mins; NR) • Opens 4/29.

Town and Country
Warren Beatty and Goldie Hawn and Garry Shandling and Diane Keaton are the middle-aged couples coming undone in director Peter Chelsom's (*The Mighty*) second film. (1 hr. 46 mins; R) • Opens 4/27.

New Films

The Adventures of Joe Dirt
David Spade searches for the white-trash parents who abandoned him when he was 8 years old. Debut film from TV director Dennie Gordon. (1 hr. 33 mins.; PG-13) • CC Village East; Clearview's Waverly; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Orpheum 7; UA Gemini; Loews 84th Street; Bay Plaza; Whitestone; UA Marboro; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza.

Akira
Influential post-apocalyptic Japanimation cult film. (2 hrs. 5 mins; R) • AMC Empire 25 Theatres.

All Access: Front Row, Backstage, Live!
Invigorating Imax concert film featuring Carlos Santana, Sheryl Crowe, the Roots, Sting, Kid Rock, Macy Gray, and many more. Produced and directed by Peter and Jon Shapiro. (1 hr. 4 mins.; NR) • Loews Imax Theater.

Along Came a Spider
Morgan Freeman reprises his role as detective and criminal profiler Alex Cross from *Kiss the Girls* in this foot-draggy, but well-plotted crime thriller about an insanely ambitious kidnapper. (Rainer; 4/16/01) (1 hr. 47 mins.; R) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ Amores Perros
The debut feature from director Alejandro González Iñárritu is an extraordinary triptych about life and suffering in Mexico City. The film is harrowing. (Rainer; 4/9/01) (2 hrs. 33 mins.; R) • UA Union Square; AMC Empire 25 Theatres; CC Eastside Playhouse; UA East; Lincoln Plaza Cinemas; New Coliseum; Whitestone; BAM Rose Cinemas; Ridgewood; Kew Gardens Cinemas; Plaza.

Beautiful Creatures
Two Englishwomen put their abusive boyfriends behind them in first-time director Bill Eagle's smart dark comedy. Starring Rachel Weisz. (1 hr. 35 mins.; R) • CC Village East.

★ Before Night Falls
Javier Bardem gives an astonishing, freewheeling performance as the gay Cuban literary exile Reinaldo Arenas. (Rainer; 1/8/01) (2 hrs. 13 mins; R) • Quad Cinema; Clearview's Chelsea; Clearview's 59th Street East.

Billy Elliot
The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds. (Rainer; 10/23/00) (1 hr. 40 mins.; R) • The Screening Room.

Blow
Johnny Depp stars as the real-life drug dealer and junkie George Jung, and the movie tracks him from the late sixties, through four decades, ending in his incarceration. The filmmakers—director Ted Demme and screenwriters David McKenna and Nick Cassavetes—are torn between celebrating George's gonzo entrepreneurship and crying crocodile tears at his downfall. (Rainer; 4/16/01) (2 hrs.; R) • Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Loews Orpheum 7; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza;

Opening

A Moveable Fest

Given that a solar system's worth of artist enclaves revolves around Manhattan, it's only natural that perhaps New York's most vital film festival be held this year in Brooklyn. Among the 80 entrants in the **4th Annual Williamsburg Film Festival** are Denmark's *Flickering Lights* (pictured), a sort of Danish *Snatch* about a group of dangerously bumbling small-time crooks, and Texas's *Up Syndrome*, a UT student's documentary about his friend with Down's syndrome. But opening night belongs to Williamsburg, when homegrown director Anne Paase premieres *The Best Show on Earth*, a surreal, Felliniesque film about a suicidal clown and the cross-dressing young boy who bears witness to his last dance. "When I moved to Williamsburg nine years ago, it was dangerous," the festival's 41-year-old director, Marco Ursino, says. "Now the north side is SoHo, and rents are as high as the East Village. I'm glad it's growing, but I want our festival to remain raw." At this rate, he may have to move it to Astoria. Opens May 1 at the Commodore Theater. (See "Museums, Societies, Etc.")

Photographs: top, Anaud Borrel; bottom, Rolf Konow.

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TYLER

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DILLON

JOHN
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PAUL
REISER

and

MICHAEL
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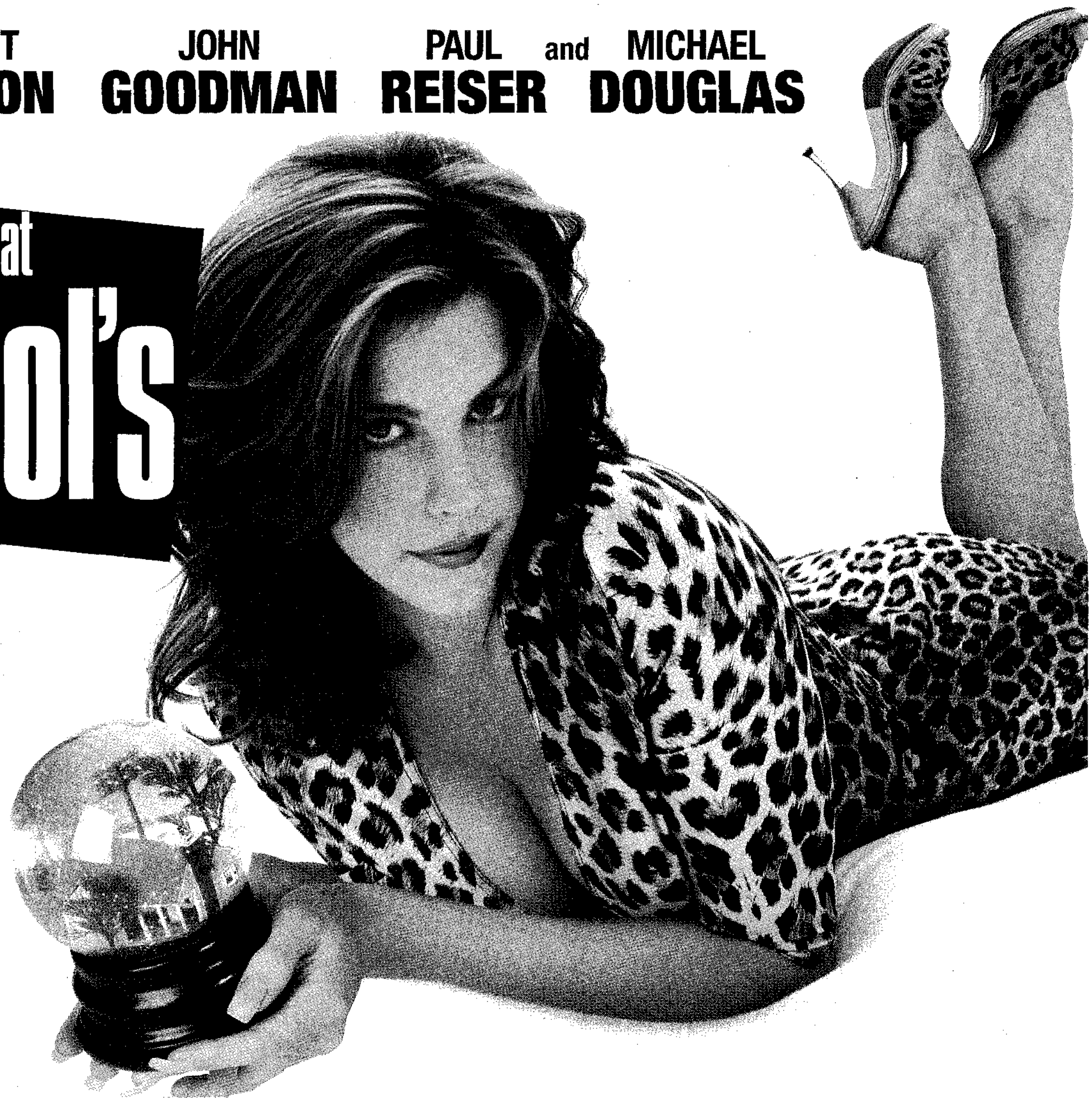

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SOUNDTRACK ON UNIVERSAL RECORDS FEATURING MUSIC BY: JOAN OSBORNE · VILLAGE PEOPLE · A-HA · WEEN · JOHNNY CASH · BOTTLEFLY · MARC SHAIMAN · CALEB · THOMAS RUSIAK · JUNGLE BROTHERS · TOUCH AND GO · MORCHEEBA

in theatres everywhere April 27th

Documentary

The Girl With the Most Cake

Brigid Berlin no longer goes on liquor or amphetamine binges, but she's still addicted to pugs. Pug embroidery, pug throw pillows, pug figurines, and even pug perfume stoppers crouch in every corner of her Manhattan apartment. "I actually get offended when people call them dogs," she says of her two pets, India and Africa. "And it upsets me when I'm asked, 'Can't you leave them at home?' It's not that I can't—it's that I *won't*!" The subject of Shelly and Vincent Fremont's **Pie in the Sky: The Brigid Berlin Story** rose to notoriety in the sixties as the star of several Andy Warhol movies, the most famous being *Chelsea Girls*, in which she stabs a syringe of speed through the ass of her jeans. "When I watch that footage now," says the 61-year-old Berlin, "I want to throw up." It's just the kind of response she'd once hoped to elicit from her parents, a moneyed, conservative Fifth Avenue couple against whom Berlin rebelled by overeating, overacting, and basically just *overdoing*. As to what she thinks of the documentary, "I always like performing and never turn anything down—but that pie business is a *real* problem to watch." She's referring to a segment in which she gorges on Key-lime pies, another of her numerous obsessions. Although her work and life were highly influential on Warhol himself (one of his plays was transcribed solely from phone arguments she'd had with her parents, and she compiled an enormous book of penis drawings made by celebrities), Berlin admits her focus is different these days. "Currently, my art is losing weight. I did such damage with the Key-lime pies. Right now, I'm on day 30 without them." *Pie in the Sky: The Brigid Berlin Story* opens April 25 at Film Forum. DEREK DE KOFF

Photograph by Brigid Berlin.

Whitestone; BAM Rose Cinemas; CO Alpine; Linden Boulevard Multiplex; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.

The Body
A Jesuit priest (Antonio Banderas) and an Israeli archaeologist (Olivia Williams) walk into a hardware store in Jerusalem, and director Jonas McCord's first feature film begins. (1 hr. 40 mins.; PG-13) • CC Murray Hill Cinemas; AMC Empire 25 Theatres; Kew Gardens Cinemas.

Bridget Jones's Diary
Renée Zellweger is charming in this otherwise mostly forced and unsprightly comedy based on the 1997 Helen Fielding best-seller. Hugh Grant and Colin Firth play her two suitors, and the Jane Austen-ish conceit doesn't work with these dullards. Austen would have tossed them overboard. (Rainer; 4/23/01) (1 hr. 34 mins.; R) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Whitestone; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

The Brothers
A group of friends have to face their commitment issues when one of their crowd decides to get married. Bill Bellamy and Morris Chestnut star in writer-director Gary Hardwick's cinematic debut. (1 hr. 43 mins.; R) • Battery Park City Cinema; AMC Empire 25 Theatres; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex.

The Center of the World
Wayne Wang's movie about a techno-geek soon-to-be IPO millionaire who only cares about connecting with a lap dancer. He pays her 10 grand to spend a long weekend in Vegas with him. She should've asked for a lot more. Peter Sarsgaard and Molly Parker star. (Rainer; 4/30/01) (1 hr. 26 mins.; NR) • CC Angelika Film Center.

Charcoal People
A disturbing documentary about Brazilian migrant workers who eke out a living in the Amazon rain forest cutting down trees. Directed by the Academy Award–winning Nigel Noble (*Voices of Sarafina*). (1 hr. 10 mins.; NR) • The Screening Room.

Chocolat
Juliette Binoche plays the owner of a chocolate shop whose dainties bewitch a small town. Co-stars Johnny Depp and Alfred Molina; Lasse Hallström directs. (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; CC Village East; AMC Empire 25 Theatres; Cinemart; North Shore Towers; UA Movies at Staten Island.

Chopper
From Australia with blood, writer-director Andrew Dominik presents a homicidal maniac (Eric Bana) with a killer sense of humor. (1 hr. 34 mins.; NR) • Film Forum.

★ The Circle
Jafar Pahani's movie about the linked lives of a series of fugitive women has been banned in Iran, and it's easy to see why. The ordeals the women endure are made to seem like summations of human experience; their misery and resolution come through with the force of accusation. (Rainer; 4/23/01) (1 hr. 31 mins.; NR) • CC Angelika Film Center; Lincoln Plaza Cinemas.

The Claim
Michael Winterbottom's follow-up to *Jude* is a wild Western about the California gold rush, starring Wes Bentley, Milla Jovovich, Natassja Kinski, and Sarah Polley. (2 hrs.; R) • UA Union Square.

Crocodile Dundee in L.A.
Hoping to steal some of the Crocodile Hunter's heat, Paul Hogan and his real-life wife, Linda Kozlowski, reprise their roles in director Simon Wincer's (*Free Willy*) film. (1 hr. 35 mins.; PG) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Astor Plaza; Loews 72nd St. East; Loews Orpheum 7; Loews 84th Street; Concourse Plaza; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; UA Astoria; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.

★ Crouching Tiger, Hidden Dragon
Set in nineteenth-century China, this Ang Lee movie is a ravishing martial-arts romance with sequences as magical as anything in the movies. (Rainer; 12/11/00) (1 hr. 54 mins; R) • Battery Park City Cinema; CC Village East; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; UA Gemini; Lincoln Plaza Cinemas; CO Alpine; Cinemart; Kaufman Astoria Cinema.

The Day I Became a Woman
Three interwoven stories illustrate the stages of a woman's life in Iran. Directed by Marzieyh Meshkini. (1 hr. 18 mins; NR) • Cinema Village; Loews State.

The Dish
Sam Neill plays an eccentric scientist on a remote Australian farm whose satellite dish is the only one capable of receiving Neil Armstrong's first step on the moon. Directed by Rob Stitch. (1 hr. 44 mins; PG-13) • AMC Empire 25 Theatres; Loews 84th Street; Kew Gardens Cinemas.

Enemy at the Gates
Jean-Jacques Annaud's WWII movie is a compendium of old-time war-movie clichés. It stars Jude Law, impossibly miscast, and Ed Harris as his Nazi counterpart, Major Koenig, and he's the only good thing in the movie. (Rainer; 3/26/01) (2 hrs. 11 mins.; R) • Battery Park City Cinema; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Coronet; Sony Lincoln Square; CO Alpine; Jackson Triplex; Kaufman Astoria Cinema; Atrium.

Exit Wounds
DMX and Steven Seagal team up to bring down a gaggle of corrupt cops in Detroit. Directed by Andrzej Bartkowiak (*Romeo Must Die*). (1 hr. 40 mins.; R) • Battery Park City Cinema; Loews 42nd Street E Walk; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; UA Crossbay II.

Freddy Got Fingered
Tom Green's trifecta—he wrote, directed, and stars in this film—is about an animator who moves in with his parents, Rip Torn and Julie Hagerty (*Airplane!*). (1 hr. 40 mins.; R) • CC Murray Hill Cinemas; AMC Empire 25 Theatres; Clearview's 62nd and Broadway; New Coliseum; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island; YWCA Cine-Club.

Hannibal
Anthony Hopkins is a plumper, more princely cannibal Hannibal Lecter this time out, and he's also more cartoonized—a figure of grisly fun. (Rainer; 2/19/01) (1 hr. 50 mins.; R) • Battery Park City Cinema; Loews State.

Heartbreakers
Sigourney Weaver and Jennifer Love Hewitt play mother-daughter con artists in this lame comedy also starring Gene Hackman as a teeth-stained tobacco heir with a perpetual retching cough. (Rainer; 4/2/01) (2 hrs. 4 mins.; PG-13) • Battery Park City Cin-

ema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Sony Lincoln Square; Bay Plaza; CO Alpine; Pavilion; UA Movies at Sheepshead Bay; Cinemart; UA Astoria; Atrium.

In the Mood for Love
Wong Kar-Wai's film is set in Hong Kong in 1962, and achieves some pretty effects, but the emotional temperature is cold. He gives the same weight to a close-up of an office clock as he does to a close-up of the film's stars. (Rainer; 2/6/01) (2 hrs. 10 mins.; R) • Battery Park City Cinema; CC Village East.

Josie and the Pussycats
The Spice Girls meet Spinal Tap in this feature-length *Behind the Music.* Rosario Dawson, Tara Reid, and Rachael Leigh Cook play the band, Alan Cumming the manager. Written and directed by Deborah Kaplan and Harry Elfont. (1 hr. 33 mins.; PG-13) • UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Just Visiting
Jean Reno and Christian Cavier play eleventh-century knights who are transported by Malcolm McDowell to modern-day Chicago. Directed by Jean-Marie Poiré. (1 hr. 28 mins; PG-13) • Clearview's Chelsea; AMC Empire 25 Theatres; Bay Plaza; Whitestone; Cinemart; Atrium.

Keep the River on Your Right
A documentary charting the return of 80-year-old Tobias Schneebaum to the Peruvian tribe for which he deserted a New York artist's life in 1954. Directed by brother and sister David and Laurie Shapiro. (1 hr. 50 mins.; R) • Quad Cinema.

Kingdom Come
The many strands of the Slocumb family come together in this comedy, which uses a funeral as its centerpiece. Starring LL Cool J, Vivica Fox, and Jada Pinkett Smith in Doug McHenry's (*Jason's Lyric*) second film. (1 hr. 35 mins; PG) • UA Union Square; Clearview's Chelsea West; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Clearview's Olympia; Magic Johnson Harlem USA; Nova; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; Canarsie; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

Lakeboat
Joe Mantegna directs a David Mamet script (with Charles Durning, Peter Falk, and Denis Leary) about male bonding and how sad and funny it can be. (1 hr. 38 mins; R) • The Screening Room.

The Low Down
British alt-rock video director (Radiohead, Blur) Jamie Thraves's directorial debut is about a group of young Londoners' attempts to grow up. (1 hr. 36 mins.; NR) • Loews State.

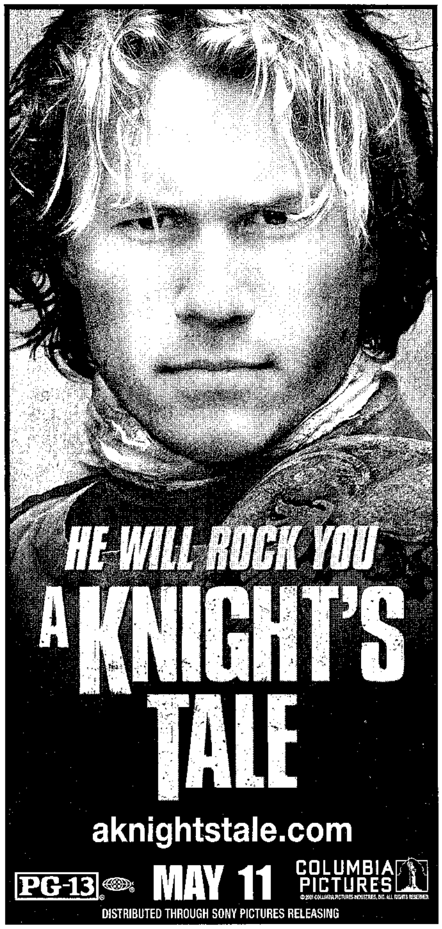
The Luzhin Defence
John Turturro stars as a pathologically withdrawn chess genius who attracts the love of a devoted woman, played by Emily Watson. Watson has a shining purity in this role, but too much of the movie is blandly conventional, without the fire of obsession that might ignite it. (Rainer; 4/30/01) (1 hr. 6 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres; Clearview's Beekman.

Now Playing

Damn This *Traffik* Jam

Of **Traffik**, Alastair Reid's 1989 British mini-series that led to Steven Soderbergh's film, the Oscar winner is unfailingly complimentary. "The genius is in the layout—its even-handedness, its lack of hyperbole, its assumption of the intelligence of the audience. I'd never seen anything quite like it," says Soderbergh. It certainly didn't come easy: For Reid, shooting the series in the Pakistani mountains during the Afghan war was a high-risk enterprise. "The danger intrigued me," says Reid, who encountered Kalashnikov-carrying mujahedin and local DEA agents who let him shoot in confiscated poppy fields (Bill Patterson, pictured, inspects the goods) and lent the production 22 kilos of opium. Today, however, the greatest danger Reid and screenwriter Simon Moore face is being left out of the film's acclaim. Both liked the movie but are quick to point out that many scenes—and some of Soderbergh's camera work—are replicated from their series. "Oh, really?" Soderbergh laughs. "The tapes I had were such poor quality, it all looked like porn." Shows April 26 through 29 at the Museum of Television and Radio. JADA YUAN

Photograph by Photofest.



Solutions to last week's puzzles

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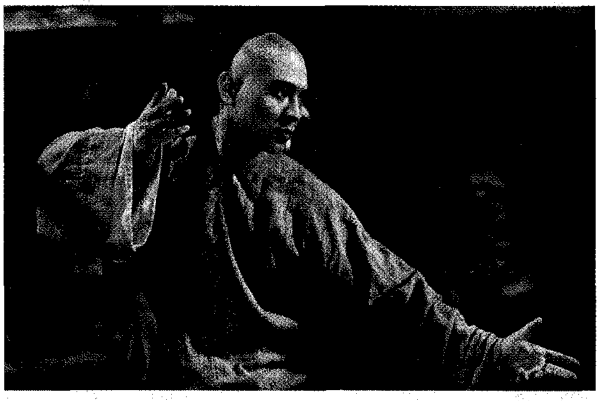
Opening

East Is Eden

It's not just that, at the age of 50, the Hong Kong director and producer Tsui Hark has already made 68 films. Far more striking is his alumni network: He directed Jackie Chan in *Twin Dragons;* he produced John Woo's *The Killer* and *A Better Tomorrow* (before Woo went on to direct *Mission: Impossible 2*); and Yuen Wo-Ping, his action choreographer, went on to work on both *The Matrix* and *Crouching Tiger, Hidden Dragon.* "Those people are established because they've developed their styles since we began," Tsui says. "With Jackie, we tried to create a different role, so he'd keep evolving. And Yuen Wo-Ping—I hear he's working on choreography for a prequel to *Crouching Tiger* that I'd be anxious to see." Tsui's new film, *Time and Tide,* opening May 11 at Village East, is a modernist gangster fairy tale and marks his return to Hong Kong after making two films in Hollywood. "I felt like getting back to the world I was familiar with," he says. And if you aren't familiar with this world, you soon will be: Film Forum will rerelease his classic *Once Upon a Time in China,* parts I and II, which introduced Jet Li (pictured). Then there will be a retrospective at the Anthology Film Archives starting May 24. But this isn't Tsui's first trip to the city. "I worked in New York," he says. "I was 24 years old and doing production for a documentary company . . . I don't think anyone in New York thought I'd return from Hong Kong with all these films." *Once Upon a Time in China* opens on April 27 at Film Forum. B.K.



Photograph courtesy of the Film Forum.

★ Memento
Christopher Nolan's low-budget noir stars Guy Pearce as a man seeking out his wife's murderer. His character has a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. Nolan has a fondness for existential dread. But it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • CC Angelika Film Center; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Clearview's Metro Cinema; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kaufman Astoria Cinema; Kew Gardens Cinemas; UA Movies at Staten Island.

★ O Brother, Where Art Thou?
Set in Depression-era Mississippi, this Coen-brothers movie actually takes place in their usual rarefied and icy-hot postmodern Nowheresville. (1 hr. 46 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres.

Pokémon 3
More animated antics from those unruly Japanese pocket monsters. Directed by Pokémon veteran Michael Haigney. (1 hr. 40 mins; G) • UA Union Square; Clearview's Chelsea; AMC Empire 25 Theatres; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; Ridgewood; Canarsie; Jackson Triplex; Plaza; UA Astoria; UA Crossbay II; Atrium; UA Movies at Staten Island.

Say It Isn't So
Antic Farrelly-brothers-produced comedy starring Chris Klein as a feckless suitor in love with someone who may be his sister, played aptly by Heather Graham. Directorial debut of J. B. Rogers. (1 hr. 33 mins.; R) • Battery Park City Cinema.

See Spot Run
First-time feature from TV director John Whitesell (*A Different World, Jack and Jill*) about a highly intelligent FBI dog and his dim-witted master, convincingly portrayed by David Arquette. (1 hr. 35 mins.; PG) • Battery Park City Cinema; Atrium.

Shadow Magic
A comedy set in 1902 Beijing about the first Chinese movie house and a town that becomes obsessed. Written and directed by Ann Hu. (1 hr. 19 mins.; PG) • Quad Cinema; CC Sutton.

Someone Like You
Ashley Judd and Hugh Jackman play unlikely roommates-cum-lovers in this romantic comedy from director Tony Goldwyn (*A Walk on the Moon*). Also starring Greg Kinnear and Marisa Tomei. (1 hr. 34 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres; Clearview's First & 62nd St.; CO Alpine; UA Movies at Sheepshead Bay; UA Astoria; Atrium.

Spy Kids
Robert Rodriguez wrote and directed this tale of two children (Alexa Vega, Daryl Sabara) who must rescue their square-seeming secret-agent parents (Antonio Banderas, Carla Gugino). (1 hr. 28 mins.; PG) • UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Magic Johnson Harlem USA; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

States of Control
A frustrated writer (Jennifer Van Dyck) commits random terror in order to reinvigorate her life. Directed by Zack Winestine. (1 hr. 24 mins; NR) • Two Boots Pioneer Theater.

The Tailor of Panama
John Boorman's movie of the John Le Carré best-seller is a freewheeling jape that turns into a pitch-black burlesque with surprising depths of feeling. Starring Geoffrey Rush, Pierce Brosnan, and Jamie Lee Curtis. (Rainer; 4/2/01) (1 hr. 49 mins; R) • UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Sony Lincoln Square; UA Movies at Staten Island.

Tomcats
The last single man standing may win a substantial cash bet in director Gregory Poirer's debut film, but will surely lose Shannon Elizabeth. Also starring Jerry O'Connell and Jake Busey. (1 hr. 32 mins; R) • Loews State; Bay Plaza; Kaufman Astoria Cinema; Atrium.

★ Traffic
Steven Soderbergh directed this uneven mélange—a movie about drug trafficking in which several seemingly disparate stories come together in a sweeping vision of corruption and redemption. Starring Michael Douglas, Catherine Zeta-Jones, Benicio Del Toro, and Don Cheadle. (Rainer; 1/2/01) (2 hrs. 15 mins.; R) • Battery Park City Cinema; Clearview's Waverly; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Coronet; Sony Lincoln Square; Kaufman Astoria Cinema; Kew Gardens Cinemas; Atrium.

The Visit
A prisoner who knows that the end is near reunites his divided family in the hopes of bringing them together. Starring Rae Dawn Chong, Billy Dee Williams, and Marla Gibbs. (1 hr. 25 mins.; R) • AMC Empire 25 Theatres; Magic Johnson Harlem USA; Nova; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; Canarsie; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay.

The Widow of St. Pierre
Patrice Lecontei's austere period drama about a condemned man (Emir Kusturica) and the French commandant (Daniel Auteuil) and his wife (Juliette Binoche) who minister to him. Impressive to look at, but the performers, especially Binoche, are too freeze-dried for all the supposed passion on display. (Rainer; 3/5/01) (1 hr. 37 mins.; R) • Paris Theatre; Kew Gardens Cinemas.

With a Friend Like Harry
Sergi Lopez plays a grinning predator in this French psychological thriller about a man who insinuates himself into the family life of an old schoolmate who barely remembers him. It's a mildly diverting murderous entertainment. (Rainer; 4/30/01) (1 hr. 17 mins.; R) • CC Angelika Film Center; Lincoln Plaza Cinemas.

Yi Yi
Edward Yang's complicated tale examining the relationship between a mother and son, and the nature of family in general. (2 hrs. 53 mins.; NR) • Cinema Village.

★ You Can Count On Me
Writer-director Kenneth Lonergan's wonderfully small-scale movie stars Mark Ruffalo and Laura Linney as reunited brother and sister, and theirs is one of the most convincing portrayals of family connection I've ever seen. (Rainer; 10/23/00) (1 hr. 51 mins.; R) • CC Village East.

Manhattan

Below 14th Street

Battery Park City Cinema
102 North End Ave. (212-945-3418) • The Brothers; Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Hannibal; Heartbreakers; In the Mood for Love; Pollock; Say It Isn't So; See Spot Run; Traffic.

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • The Center of the World; The Circle; Memento; Pollock; With a Friend Like Harry.

CC Village East
189 Second Ave. (212-529-6799) • Beautiful Creatures; Chocolat; Crouching Tiger, Hidden Dragon; In the Mood for Love; Joe Dirt; You Can Count On Me.

Cinema Village
22 E. 12th St. (212-924-3363) • The Day I Became A Woman; Yi Yi.

Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • Joe Dirt; Traffic.

Film Forum
209 W. Houston St. (212-727-8110) • Chopper.

Loews Village
66 Third Ave. (212-50-LOEWS#952) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A..

Quad Cinema
34 W. 13th St. (212-255-8800) • Before Night Falls; Keep the River on Your Right; Shadow Magic.

The Screening Room
54 Varick St. (212-334-2100) • Billy Elliot; Charcoal People; Lakeboat.

UA Union Square
13th St. and Broadway (212-253-2225) • Amores Perros; The Claim; Heartbreakers; Josie and the Pussycats; Kingdom Come; The Luzhin Defence; O Brother, Where Art Thou?; Pokémon 3; Someone Like You; Spy Kids; The Tailor of Panama.

14th-41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Blow; The Body; Freddy Got Fingered.

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Before Night Falls; Crouching Tiger, Hidden Dragon; Heartbreakers; Joe Dirt; Josie and the Pussycats; Just Visiting; Pokémon 3; Pollock; Spy Kids; The Tailor of Panama; Traffic.

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Kingdom Come.

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Memento.

Loews Kips Bay Theatre
570 Second Ave. (212-505–6397#558) • Along Came a Spider; Bridget Jones's Diary; Crocodile Dundee in L.A.; Crouching Tiger, Hidden Dragon; Enemy at the Gates; Heartbreakers; Joe Dirt; Josie and the Pussycats; Memento; Spy Kids; The Tailor of Panama; Traffic.

42nd-60th Streets

AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Akira; Amores Perros; Blow; The Body; The Brothers; Chocolat; The Dish; Enemy at the Gates; Freddy Got Fingered; Heartbreakers; Joe Dirt; Just Visiting; Kingdom Come; The Luzhin Defence; O Brother, Where Art Thou?; Pokémon 3; Someone Like You; The Tailor of Panama; Traffic; The Visit.

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Blow; Bridget Jones's Diary.

CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • Amores Perros.

CC Sutton
205 E. 57th St. (212-759-1411) • Shadow Magic; Spy Kids.

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Before Night Falls.

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Along Came a Spider.

Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Along Came a Spider; Bridget Jones's Diary; Crouching Tiger, Hidden Dragon; Exit Wounds; Josie and the Pussycats; Memento; Spy Kids.

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Crocodile Dundee in L.A..

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • Enemy at the Gates; Traffic.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • The Day I Became A Woman; Hannibal; The Low Down; Tomcats.

Paris Theatre
4 W. 58th St. (212-688-3800) • The Widow of St. Pierre.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Crouching Tiger, Hidden Dragon; Freddy Got Fingered; Memento; Spy Kids.

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Luzhin Defence.

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Heartbreakers; Josie and the Pussycats; Kingdom Come; Memento; Pollock; Someone Like You; The Tailor of Panama.

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Heartbreakers; Kingdom Come.

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Crocodile Dundee in L.A..

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Along Came a Spider.

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Joe Dirt; Josie and the Pussycats; Pokémon 3.

UA East
1629 First Ave., at 85th St. (212-249-5100) • Amores Perros.

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Crouching Tiger, Hidden Dragon; Joe Dirt.

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Freddy Got Fingered.

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Along Came a Spider; Memento.

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Bridget Jones's Diary; Kingdom Come.

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Amores Perros; The Circle; Crouching Tiger, Hidden Dragon; Memento; Pollock; With a Friend Like Harry.

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Crocodile Dundee in L.A.; The Dish; Exit Wounds; Joe Dirt; Josie and the Pussycats; Pokémon 3.

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Along Came a Spider; Blow; The Brothers; Kingdom Come; Spy Kids; The Visit.

New Coliseum
701 W. 181st St. (212-740-1545) • Amores Perros; Freddy Got Fingered; Pokémon 3; Spy Kids.

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Kingdom Come; Pokémon 3; Spy Kids; The Visit.

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Along Came a Spider; Blow; Bridget Jones's Diary; Enemy at the Gates; Heartbreakers; Spy Kids; The Tailor of Panama; Traffic.

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Along Came a Spider; Blow; The Brothers; Exit Wounds; Heartbreakers; Joe Dirt; Josie and the Pussycats; Just Visiting; Kingdom Come; Pokémon 3; Spy Kids; Tomcats.

Concourse Plaza
214 E. 161th St. (718-588-8800) • Along Came a Spider; The Brothers; Crocodile Dundee in L.A.; Exit Wounds; Josie and the Pussycats; Kingdom Come; Pokémon 3; Spy Kids.

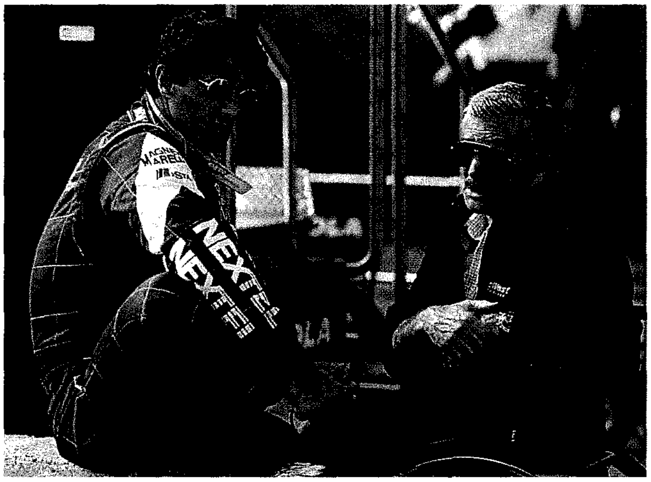
Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Along Came a Spider; Amores Perros; Blow; Bridget Jones's Diary; The Brothers; Exit Wounds; Joe Dirt; Josie and the Pussycats; Just Visiting; Kingdom Come; Pokémon 3; Spy Kids.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Amores Perros; Blow; Memento. (See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St. (718-596-7070) • Enemy at the Gates; O Brother, Where Art Thou?; Snatch.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Amores Perros; Bridget



Opening

Good Old Boys

Burt Reynolds knows car. The star of *Stroker Ace, Smokey and the Bandit,* and both *Cannonball Runs* has been driving onscreen since the days when Dean Martin or Sammy Davis Jr. rode shotgun. So it's no surprise that in **Driven**, which reunites Sylvester Stallone (pictured, with Reynolds) with *Cliffhanger* director Renny Harlin in a story about a brash rookie stock-car driver (played by newcomer Kip Pardue), Reynolds plays a racing-world sage. We're not sure how he feels about swapping Dom DeLuise and Jim Nabors for Sly and Kip, but we're pretty sure the guy who once posed naked in *Cosmopolitan* is okay with trading ex-wife and *Stroker Ace* co-star Loni Anderson for swimsuit model Estella Warren. Opens April 27.

Photograph by Douglas Curran.

Jones's Diary; Enemy at the Gates; Memento; Spy Kids.

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Blow; Crouching Tiger, Hidden Dragon; Enemy at the Gates; Exit Wounds; Heartbreakers; Pokémon 3; Someone Like You; Spy Kids.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Along Came a Spider; Joe Dirt; Josie and the Pussycats; Just Visiting; Kingdom Come; Tomcats.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Along Came a Spider; The Brothers; Exit Wounds; Kingdom Come; Pokémon 3; Spy Kids.

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Along Came a Spider; Kingdom Come; Spy Kids; The Visit.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Along Came a Spider; Blow; The Brothers; Crocodile Dundee in L.A.; Exit Wounds; Josie and the Pussycats; Kingdom Come; Pokémon 3; Spy Kids; The Visit.

Pavilion
188 Prospect Park West (718-369-0838) • The Adventures of Joe Dirt; Along Came a Spider; Bridget Jones's Diary; Crocodile Dundee in L.A.; Freddy Got Fingered; Heartbreakers; Josie and the Pussycats; Pokémon 3; Pollock; Spy Kids.

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Along Came a Spider; Amores Perros; Freddy Got Fingered; Kingdom Come; Pokémon 3; The Visit.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Blow; Bridget Jones's Diary; Joe Dirt; Josie and the Pussycats.

UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Freddy Got Fingered; Heartbreakers; Joe Dirt; Josie and the Pussycats; Someone Like You; Spy Kids.

Queens

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Kingdom Come; Pokémon 3; Spy Kids; The Visit.

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Along Came a Spider; Blow; Crocodile Dundee in L.A.; Josie and the Pussycats; Spy Kids.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Along Came a Spider; Chocolat; Crocodile Dundee in L.A.; Crouching Tiger, Hidden Dragon; Heartbreakers; Just Visiting.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Along Came a Spider; Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Enemy at the Gates; Exit Wounds; Freddy Got Fingered; Heartbreakers; Joe Dirt; Josie and the Pussycats; Kingdom Come; Pokémon 3; Spy Kids.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Enemy at the Gates; Pokémon 3; Spy Kids; The Visit.

Kaufman Astoria Cinema
38th St. at 35th Ave. (-718-786-2020) • Along Came a Spider; Blow; Bridget Jones's Diary; Crouching Tiger, Hidden Dragon; Enemy at the Gates; Kingdom Come; Memento; Spy Kids; Tomcats; Traffic; The Visit.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Amores Perros; The Body; The Dish; Memento; Traffic; The Widow of St. Pierre.

Main Street Cinemas
72-66 Main St. (718-263-4828) • Along Came a Spider; Blow; Freddy Got Fingered; Joe Dirt; Josie and the Pussycats; Spy Kids.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Chocolat; Left Luggage; Pollock.

Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Along Came a Spider; Amores Perros; Pokémon 3; Spy Kids.

UA Astoria
28-60 Steinway St. (718-726-1279) • Crocodile Dundee in L.A.; Freddy Got Fingered; Heartbreakers; Joe Dirt; Josie and the Pussycats; Pokémon 3; Someone Like You.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Kingdom Come; The Tailor of Panama.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Along Came a Spider; Kingdom Come; The Visit.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Blow; Crocodile Dundee in L.A.; Exit Wounds; Freddy Got Fingered; Joe Dirt; Josie and the Pussycats; Pokémon 3; Spy Kids.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Blow; Bridget Jones's Diary; Enemy at the Gates; Freddy Got Fingered; Joe Dirt; Josie and the Pussycats; Pokémon 3; Someone Like You; Spy Kids.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Along Came a Spider; Bridget Jones's Diary; Freddy Got Fingered; Josie and the Pussycats.

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Blow; Bridget Jones's Diary; Crocodile Dundee in L.A.; Freddy Got Fingered; Joe Dirt; Josie and the Pussycats; Spy Kids.

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Along Came a Spider; Bridget Jones's Diary; Enemy at the Gates; Heartbreakers; Joe Dirt; Josie and the Pussycats; Just Visiting; Pokémon 3; See Spot Run; Someone Like You; Spy Kids; Tomcats; Traffic.

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Along Came a Spider; Blow; Joe Dirt; Josie and the Pussycats; Spy Kids.

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • The Adventures of Joe Dirt; Along Came a Spider; Blow; Bridget Jones's Diary; Chocolat; Crocodile Dundee in L.A.; Freddy Got Fingered; Josie and the Pussycats; Kingdom Come; Memento; Pokémon 3; Spy Kids; The Tailor of Panama.

Museums, Societies, Etc.

BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770). • "Brooklyn Jewish Film Festival." 4/26: *Kippur* (2000); *Almonds and Wine* (1999). 4/27: *Emma Goldman: The Anarchist Guest* (2000); *Solomon and Guenor* (1999). 4/28: *The Sorrow and the Pity* (1971); *The Optimist* (2000); *Weapons of the Spirit* (1990). 4/29: *Mendel* (1997).

Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600) • "A Passion for Storytelling: Recent Argentine Cinema." 4/27: *A Night With Sabrina Love* (2000); *Nine Queens* (2000); *F*ckland* (2000). 4/28: *Burnt Money* (2000). 5/1: *Waiting for the Messiah* (2000); *A Love of Borges* (2000).

Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587) • "Conversations Between Shadows and Light: Italian Cinematography." 4/27: *The Flowers of St. Francis* (1950). 4/28: *La Dolce Vita* (1960).

Williamsburg Brooklyn Film Festival
329 Broadway (The Commodore Theater) (718-486-5889) • 5/1: *The Greatest Show on Earth* (2000); *Flickering Lights* (2000). 5/2: *Here Am I* (1999); *No Man's Land* (2000). 5/3: *Up Syndrome* (2001), 5/4: *Passing Stones* (2000). 5/5: *Everything For a Reason* (2000); *The Loneliness of Crocodiles* (2001).

Trailers

THE WORLD ACCORDING TO LASSE Miramax certainly knows a moneymaker when it sees one: Development has already begun on the film version of **John Irving**'s not-yet-published *The Fourth Hand;* **Lasse Hallstrom,** director of Miramax's (and Irving's) *The Cider House Rules,* will return once he's finished with another big release for Miramax, *The Shipping News.*

SERIAL MOM Michelle Pfeiffer, Patrick Fugit, Noah Wyle, and **Renee Zellweger** are in L.A. this week starting production on Warner Bros.' *White Oleander;* the Pandora production is based upon the acclaimed 1999 short story of the same title by **Janet Fitch,** which follows the life of Ingrid Magnussen (Pfeiffer), a feminist poet who is incarcerated for killing a boyfriend, leaving her daughter at the mercy of the foster-care system; **Peter Kosminsky** directs.

UPTOWN GUY Music-video director **JC Barros,** known for his work with artists like **Gloria Estefan** and **Enrique Iglesias,** is bringing big-name talent like **Lil' Kim** (pictured), **Tariq Trotter** of the Roots, and spoken-word artist **Sarah Jones** to East Harlem for the filming of *10029,* which weaves four narratives into a film about the ramifications of gentrification for Harlem residents; no distribution deal has been set.

GRANT APPLICATION *American Pie* director **Paul Weitz** arrived in London this week with his brother and co-director **Chris** to start production on *About a Boy,* Universal's adaptation of the 1999 novel by **Nick Hornby** (*High Fidelity*); **Hugh Grant** (pictured) stars as a charming commitmentphobe with a history of loving and leaving single mothers, **Toni Colette** co-stars as one of his victims, and **Rachel Weisz** is the woman he finally falls for. SARA CARDACE

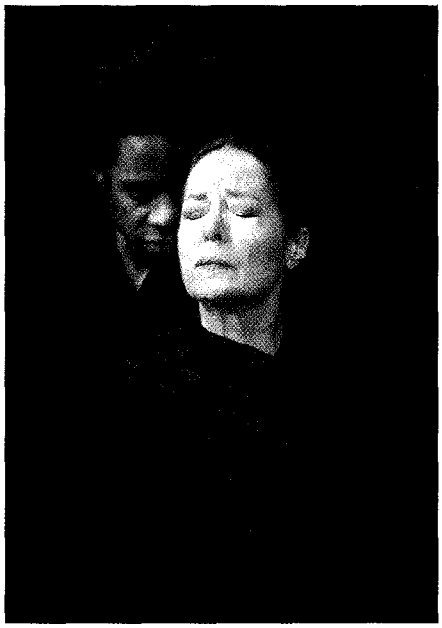
Photographs: top, Andrea Renault/Globe Photos; bottom, Robin Platzer.

Edited by Logan Hill

Opening

Two Be or Not Two Be

This week, the Brooklyn Academy of Music welcomes the first of two Danish princes in esteemed productions of **Hamlet**—and neither lead is a Hollywood studmuffin. Beginning April 24, Adrian Lester (pictured, with Natasha Parry) stars in *The Tragedy of Hamlet,* a distilled and abbreviated adaptation by Peter Brook that also happens to be the director's first production of the classic in 45 years. Next month, Simon Russell Beale, who won an *Evening Standard* award for his portrayal, headlines just five performances of a more traditional Royal National Theatre production directed by John Caird, from May 30 to June 2. Ah, what a piece of work is BAM. (See "Off Broadway.")



Photograph by P. Victor.

Broadway

Previews and Openings

The Adventures of Tom Sawyer
A new musical based on the novel. $35–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/26 opening. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical is directed by Mark Bramble with choreography by Randy Skinner and features Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 5/2 opening. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

The Gathering
Hal Linden (*The Rothschilds, I'm Not Rappaport*) stars as a Holocaust survivor in Arje Shaw's new political drama about a family's three generations. $30–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/25 opening. • Cort Theatre, 138 W. 48th St. (212-239-6200).

George Gershwin Alone
A new solo play written and performed by Hershey Felder, featuring the music and lyrics of George and Ira Gershwin. This is the first stage portrayal of Gershwin to be endorsed by the family's estate. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/30 opening. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

King Hedley II
August Wilson (*Jitney, Fences*) returns with the latest entry in his cycle of plays concerning African American life in the twentieth century. This time, he tackles 1985 Pittsburgh with his longtime collaborator and director Marion McClinton, *Kiss Me Kate* vet Brian Stokes Mitchell, Charles Brown, Viola Davis, Lou Myers, Monté Russell, and Leslie Uggams. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/29 opening. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Reba McEntire plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover in Buffalo Bill's traveling Wild West Show. $85. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
Disney's beast is back (no, not the mouse). $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Bells Are Ringing
Faith Prince and Mark Kudisch star in the first Broadway revival of this 1956 musical comedy about a telephone operator who falls in love with a frustrated playwright. $50–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Blast!
Feeling horny? A sixty-piece drum corps ought to jazz you up. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/10. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
The Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. (Simon: 3/30/98.) Now starring Gina Gershon, Matthew Greer, and Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. (Simon: 11/30/98.) Belle Calaway stars. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

A Class Act
The Manhattan Theatre Club's successful tribute to the life and music of that singular sensation, *A Chorus Line* lyricist Edward Kleban, transfers to Broadway with an expanded cast and design. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 219 W. 49th St. (212-239-6200).

Contact
This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Design for Living
Alan Cumming and Dominic West seek the love of Jennifer Ehle in Noël Coward's 1932 ménage à trois comedy, directed by Joe Mantello. $40–$65. Tues.–Sat. at 8, Sat. and Sun. at 2. Some early curtains. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Follies
Before a wrecking ball transforms a once spectacular New York theater into a parking lot, ghosts and showgirls from decades past reunite for one last time in Sondheim's 1971 musical, directed by Matthew Warchus. Blythe Danner, Gregory Harrison, Judith Ivey, and Treat Williams star. $45–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

Fosse
A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* Ben Vereen and Ann Reinking star, through 4/29. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

The Invention of Love
Tom Stoppard's play follows an elderly A. E. Housman as he travels back in time and confronts his younger self. Robert Sean Leonard and Richard Easton star. $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lyceum Theatre, 149 W. 45th St. (212-239-6200).

Jane Eyre
The new musical adaptation, with contributions from John Carid, Scott Schwartz, John Napier, and Paul Gordon. $50–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Judgment at Nuremberg
Based on the second trials of the Nazi war criminals, Abby Mann's new drama is directed by John Tillinger (*Comic Potential, The Price, Night Must Fall*). Maximillian Schell and George Grizzard star. $29.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6280).

Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Burke Moses and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
What a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
This spectacle rightfully earns that most abused of epithets: *magical*. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man
Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. (Simon: 5/8/00.) $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

One Flew Over the Cuckoo's Nest
Terry Kinney takes his Steppenwolf Theater production of Ken Kesey's classic to Broadway. Gary Sinise stars as McMurphy in the role that forever cemented Jack Nicholson's wild-man persona. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Phantom of the Opera
Unlike *Cats*, Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks' new musical and surefire hit, based on the Oscar-winning 1968 film. Directed and choreographed by Susan Stroman. $30–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The Irish return. $25–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe
Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical
The struggling but optimistic musical gets a much-needed lift from Rosie O'Donnell. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Stones in His Pockets
In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. (Simon:

Opening

Toilet Humor

When John Cullum received the script for a Fringe Festival hit, charmingly titled **Urinetown**, the name wasn't what put him off. "I got the script and I read it, but I couldn't figure it out," he admits. "I thought, *These guys are nuts.* And then they'd kill off another main character." Fast-forward a few months, and Cullum (pictured)—best known for playing the kindly Holling Vincoeur on the TV series *Northern Exposure*—is playing Caldwell B. Cladwell, the president of the Urine Good Company, an evil port-a-potty monopolist whom he describes as "a real crabby sonofabitch, a real vicious man" and who just happens to be "funny and charming and gets a nice big song-and-dance routine." Cladwell exploits an ecological disaster by conspiring with a totalitarian city government to outlaw the use of private toilets and instate a citywide pay-per-pee program. The nasty man is, of course, opposed by a noble group of inspired rabble-rousers—just the sort of folks Cullum admires. Though he most recently played a wealthy Wasp (in Wendy Wasserstein's *Old Money*), he once, in the sixties, directed a play in which a rocket constructed out of cardboard refrigerator boxes was sent plummeting from a seventh-story apartment to protest Bell Telephone. "We had different things to poke fun at back then," he explains, "but it was a similar situation." Now Cullum—sans projectile—has stumbled into the perfect spot to perform his new role, the American Theater of Actors in the Municipal Courthouse building. Of course, the austere space has been adapted to fit the play's none-too-subtle anti-police-state message. "They spent a lot of money to make this look very downgrade," he brags. "It looks like it fell out of Fringe and into a sewer." In previews for a May 6 opening. (See "Off-Off Broadway.") L.H.

Photograph by Joan Marcus.

3/13/00.) Linda Lavin, Tony Roberts and Michele Lee star. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

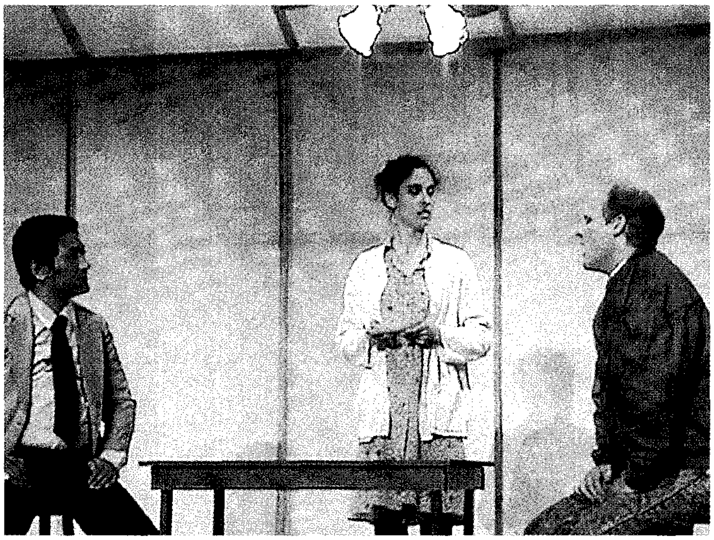
Blur
In Melanie Marnich's new play, a teenage girl learns that she is going blind. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. Previews begin 4/24 for a 5/17 opening. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Eli's Comin'
A musical inspired by the music of Laura Nyro, by co-creators Diane Paulus (*The Donkey Show*) and Bruce Buschel. $15–$49. Mon.–Sat. at 8, Sat. at 3. In previews for a 5/7 opening. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Gardens of Frau Hess
In 1944 Germany, the wife of a Nazi Party leader and her gardener, a former concentration-camp prisoner, develop a relationship. $40–$45. In previews for a 4/29 opening. Tues.–Thurs. and Sat. at 8, Sun. at 7, Wed., Sat., and Sun. at 2. • Duke Theater, 229 W. 42nd St. (212-239-6200).

Hamlet
Peter Brook's abbreviated and distilled adaptation is his first production of his classic in 45 years. Sold out. 4/24–4/28, 5/1–5/5 at 7:30, 4/29 and 5/6 at 3. • BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).

The House Must Be Dismantled
Alba Oms directs the English-language premiere of Spanish playwright Sebastian Junyent's drama about two sisters. $25. English performances Wed.–Fri. at 8; Spanish performances Sat. at 2 and 8, Sun. at 2 and 6:30. In previews for a 4/26 opening. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).



Opening

The Last Time I Saw Richard

Spurred on by the critical raves elicited by his last drama, *Boxing 2000*, downtown's rising star **Richard Maxwell** will revive his pugilistic tale alongside his latest experimental work, *Caveman*, which tracks, in real time, the domestic dinner of a man, his wife, and a friend of the husband who has the hots for his lady (pictured, from left, Lakpa Bhutia, Tory Vazquez, and Jim Fletcher). Expect Maxwell's trademark linguistic play, his actors' deadpan delivery, a very packed house, and the odd confused tourist who thinks he bought tickets to *Defending the Caveman*. In previews for an April 25 opening at Soho Rep. *Boxing 2000* runs May 1 to May 12. (See "Off-Off Broadway.")

Now Playing

American Rhapsody
A new musical revue of Gershwin's works. $40–$55. Wed.–Sat. at 8, Sun. at 7:30, Wed., Sat., and Sun. at 2:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Bat Boy: The Musical
Boldface headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 1, 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Bobbi Boland
A new play about a Miss Florida vet. $30–$40. Wed.–Mon. at 8, Sat. at 3, Sun. at 7. • Arclight Theatre, 152 W. 71st St. (212-279-4200).

The Book of Liz
In this new play from David and Amy Sedaris, an unappreciated nun with a cheeseball fetish takes a road trip. $35. Mon.–Fri. at 8, Sat. at 7 and 10. Through 5/20. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Boy Gets Girl
A strange tale of stalking in the city by controversial playwright Rebecca Gilman (*Spinning Into Butter*). $55. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Code of the West
Mark R. Giesser wrote and directs this comedy about Joshua A. Norton, who proclaimed himself Emperor of the United States in 1859 San Francisco. $40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 4/29. • McGinn/Cazale Theater, 2162 Broadway (212-279-4200).

Crimes of the Heart
The first major revival of Beth Henley's play in two decades. $35–$50. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 5/14. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dead Eye Boy
Angus MacLachlan's new drama about a fractured family features indie darling Lili Taylor. $35. Tues.–Sat. at 8, Sat. at 3. Through 5/5. • MCC Theater, 120 W. 28th St. (212-727-7765).

Dinner With Friends
Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Downhearted Blues—The Life and Music of Bessie Smith
Tony- and Grammy-winning Jennifer Holliday wrote and stars in this musical one-act. $30. Thurs.–Sat. at 8, Sun. at 7. • Chelsea Playhouse, 125 W. 22nd St. (212-561-9553).

Dralion
Cirque du Soleil returns with its latest high-falutin' version of the high-flying circus. $43.75–$85. Tues. and Wed. at 8, Thurs. and Fri. at 5 and 9, Sat. at 4 and 8, Sun. at 1 and 5. Through 6/3. • Liberty State Park, Jersey City (800-678-5440).

Eula Mae's Beauty, Bait, and Tackle
Former rodeo star Eula Mae sets up shop in a small town. $40. Mon.–Sat. at 8. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

The Fantasticks
The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's musical spoof. $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

Fully Committed
For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

The Good Thief
Brian d'Arcy James (*The Wild Party*) stars in Conor McPherson's recently extended drama. $25–$45. Wed.–Sat. at 8, Sat. at 5, Sun. at 4. Through 5/26. • 45 Bleecker, 45 Bleecker St. (212-529-4530).

I Love You, You're Perfect, Now Change
It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Thurs.–Sat. at 8, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

I Will Bear Witness
This world premiere dramatizes the diaries of Victor Klemperer, a German Jew whose life was spared during Hitler's reign. $15–$25. Call for schedule. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Lackawanna Blues
Ruben Santiago-Hudson's solo show reimagines 1956 Lackawanna, New York. Loretta Greco (*Two Sisters and a Piano*) directs. $45. Tues.–Sat. at 8, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Late Nite Catechism
Maripat Donovan as a parochial-school-teaching nun. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Let a Hundred Flowers Bloom
David Zellnik's new comedy. $15. Tues.–Sat. at 8. • Center Stage, 48 W. 21st St.

Photograph by Richard Maxwell.

Love, Janis
A new bio-musical based on the book *Love, Janis* by Joplin's sister Laura. $30–$75. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. • Village Theater, 158 Bleecker St. (212-307-4100).

Madame Melville
Macaulay Culkin rides some flattering raves back to town after a successful London run in Richard Nelson's drama about a student who's hot for teacher (Joely Richardson). $60–$65. Mon.–Sat. at 8, Wed. and Sat. at 2. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Mamaleh!
A new musical about Jewish-American women. $35–$40. Wed.–Sat. at 8, Tues.–Thurs. at 2:30, Sun. at 3 and 7. Through 6/3. • Mazer Theater, 197 E. Broadway (888-972-5599).

Maybe, Baby It's You
Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed.–Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

The Misanthrope
A new translation written and directed by Rod McLucas. $15–$40. Call for schedule. Through 5/27. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Mnemonic
The 1999 London Drama Critics Award winner by Theatre de Complicite. $60. Tues.–Sat. at 8, Sat and Sun. at 2, Sun at 7. • John Jay College Theater, 899 Tenth Ave., near 58th St. (212-239-6200).

Murdered by the Mob
Interactive off-line entertainment. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

No Niggers, No Jews, No Dogs
John Henry Redwood's new play tells the story of Mattie Cheeks, an African-American woman living in a racially divided town in 1949, who finds an ally in a Jewish scholar. $40–$45. Wed.–Mon. at 8, Sat. at 2:30, Sun. at 3. • Primary Stage, 354 W. 45th St. (212-333-4052).

Now That Communism Is Dead, My Life Feels Empty
Richard Foreman directs Tony Torn and Jay Smith as two ex-radical hipsters. $15. Tues. and Fri.–Sun. at 8. Through 4/29. • Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Once a Man, Twice a Boy
A solo show by Joe Lucas. $30. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. Through 5/13. • Irish Arts Center, 553 W. 51st St. (212-206-1515).

Our Sinatra
A tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).

P.S. 69
Gay substitute teacher by day, exotic dancer by night. Susan Jeremy stars in this comedy about her experiences in a New York public school. $25. Thurs.–Sat. at 8, Sun. at 2. Through 4/29. • Theatre-Studio, Inc., 750 Eighth Ave., at 46th St. (212-279-4200).

Passion Play
A middle-aged couple is seduced by a young woman in this comedy by Peter Nichols. $25–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Minetta Lane Theatre, 18 Minetta La. (212-307-4100).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

The Picture of Dorian Gray
Joe O'Byrne's new adaptation of Oscar Wilde's classic. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 5/6. • Irish Repertory Theatre, 132 W. 22nd. St. (212-727-2737).

The Play About the Baby
Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women*. $25–$60. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

References to Salvador Dalí Make Me Hot
Rosie Perez and the intense John Ortiz star in the New York premiere of José Rivera's imagistic new play. $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • The Public Theater, 425 Lafayette St. (212-239-6200).

Saint Lucy's Eyes
The inimitable Ruby Dee stars in Bridgette A. Wimberly's new play set in 1968 Memphis. $36. Tues.–Sat. at 8, Sat. and Sun. at 3. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Servicemen
Two night crawlers in World War II era New York fight for the attention of departing servicemen. $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 4/29. • St. Clement's, 423 W. 46th St. (212-279-4200).

Six Goumbas and a Wannabe
Vincent Gogliormella's new comedy about Brooklyn buddies. $37.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Cap 21 Theater (212-239-6200).

A Skull in Connemara
The Roundabout Theatre Company presents the second episode of the "Leenane" trilogy by the talented playwright Martin McDonagh. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 5/20. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Stomp
As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Subject Was Roses
The revival of Frank D. Gilroy's Pulitzer Prize–winning drama stars Jean Cocteau Rep regulars Craig Smith and Elise Stone. $15–$40. Call for schedule. Through 4/29. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Summer Cyclone
Nela Wagman's new drama. $15. Tues.–Sat. at 8, Sun. at 3. • Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).

The Syringa Tree
Pamela Gien plays 28 characters in a superb solo show about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable, and effective tale of family love and loss amid the often reckless violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. $67.50–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Tower of Babble
A satire. $20. Thurs.–Sat. at 8, Sun. at 3. Through 5/20. • Mint Theater, 311 W. 43rd St. (212-279-4200).

Troilus and Cressida
Sir Peter Hall directs Off Broadway for the first time. $55. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • American Place Theatre, 111 W. 46th St. (212-239-6200).

Uncle Bob
A dark comedy by Austin Pendleton about a man and his nephew. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Soho Playhouse, 15 Vandam St. (212-239-6200).

Up Against the Wind
Michael Develle Winn's new play investigates the life of the late rapper Tupac Shakur. Rosemary K. Andress directs. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Urban Zulu Mambo
A collection of short works by Kia Corthron, Suzan-Lori Parks, Ntozake Shange, and Regina Taylor. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Peter Norton Space, 555 W. 42nd St. (212-244-7529).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats,

Opening

Inside Story

Author and actor Nathan Parker (pictured, right) stars in his dark new comedy **Numerous Women**, opposite the talented Christopher Mattox (left). Parker plays a young man who is mysteriously abducted from his Manhattan apartment one evening and hauled off to a prison inhabited entirely by men who have committed crimes against women. There, the unfortunate abductee and a fellow inmate (Mattox) spend their hours toiling amid the semi-toxic fumes of the jail's nail-polish factory and raking over the guilt of their equally noxious doings. We're guessing this one isn't sponsored by Revlon. In previews for an April 25 opening. (See "Off-Off Broadway.")

Photograph by Anthony Nelson.

etc. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

What You Will
The innovative Moonwork Theater Company, much beloved for its creative adaptations, returns with a swipe at *Twelfth Night*. $19. Tues.–Sun. at 8, Sun. at 3. Through 4/21. • Connelly Theater, 220 E. 4th St. (212-279-4200).

A Will of His Own/Andromache
The irrepressible servant Crispin infuriates his tyrant and master in Michael Feingold's new translation of the Jean-François Regnard 1708 comedy./Jean Racine's first successful play. $28–$35. Call for schedule. Performances in repertory, through 6/17. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Off-Off Broadway

Bacchae 2.1/A Mouthful of Birds
New York premieres of two versions of Euripides' classic play by Caryl Churchill and Charles L. Mee Jr. Wed.–Mon. at 7, Sat. and Sun. at 3. Call for complete schedule. • The Flea Theater, 41 White St. (212-226-2407).

Cannibal! The Musical
Musical half-eaten corpses from South Park's Trey Parker. $12–$15. Fri. and Sat. at 10:30. Through 5/26. • The Kraine, 85 E. 4th St. (212-539-7686).

Caveman/Boxing 2000
Downtown favorite Richard Maxwell opens his newest experimental play and reprises his successful pugilists tale. $15. *Caveman* runs through 5/29, Wed.–Sat at 7:30. *Boxing 2000* runs 5/1–5/12, Wed.–Sat. at 9:30. • SoHo Rep, 46 Walker St. (212-479-7979).

Communications From a Cockroach: Archy and the Under Side
A workshop production of Don Marquis's sketches "Archy & Mehitabel," designed and directed by Ralph Lee. $15. Thurs.–Sun. at 7. 4/26–5/20. • HERE, 145 Sixth Ave. (212-647-0202).

Monday Night Magic
Internationally known magicians. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Mono
An inventive improvisatory play set in a barlike environment. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Numerous Women
Nathan Parker stars in his own play with the talented Christopher Mattox. $12. Wed.–Sun. at 8. Through 5/12. • Theatre 22, 54 W. 22nd St. (212-981-8247).

Rave Mom
Ann Magnuson plays a woman who has a nervous breakthrough. $15. Wed.–Sat. at 7:30. Through 4/29. • P.S. 122, 150 First Ave. (212-477-5288).

Sincerity Forever
Bat Theatre presents Mac Wellman's play about Judy and Molly, who battle the gruesome Mystic Furballs. $15. Thurs.–Sat. at 10. 4/26–5/26. • Flea, 41 White St. (212-226-2407).

So Long Ago I Can't Remember
GAle GAtes (*Field of Mars, 1839*) presents a new work in thirteen installations, by Michael Counts. $20–$25. Tues.–Sat. at 8:30. • GAle GAtes, 37 Main St., Brooklyn (718-522-4597).

Urinetown
Reminiscent of the B-grade sci-fi flick *Ice Pirates*, this absurdist musical comedy depicts a world gone wrong, in which water is worth its weight in gold. When an evil government bans private toilets, an evil corporation charges New York's denizens outrageous fees for the use of its port-a-potties. John Rando directs John Cullum and other theater vets who must all crave a healthy dose of satire by now. $25. Mon., Wed.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Through 5/13. • American Theater of Actors, 314 W. 54th St. (212-239-6200).

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Thomas Pollock Anshutz
Paintings and watercolors of landscapes in New Jersey and Pennsylvania by this artist who succeeded his mentor Thomas Eakins as the professor of painting and drawing at the Pennsylvania Academy of the Fine Arts in Philadelphia; through 6/1. • Graham, 1014 Madison Ave. (212-535-5767).

Deborah Barrett
Constructions and works on paper ranging from toy trophy plaques to freestanding animal sculptures; through 5/25. • Baumgold, 74 E. 79th St. (212-861-7338).

Nicole Charbonnet
Paintings of images that suggest the memory of a place or an event; through 5/12. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

Dan Flavin/Donald Judd
A two-gallery exhibition of sculpture and works on paper by both Minimalist artists; through 5/25. • At Castelli, 59 E. 79th St. (212-249-4470), and Alexander, 59 Wooster St. (212-925-4338).

Cleve Gray
Gestural abstract paintings made between 1971 and 1979; through 5/12. • Berry-Hill, 11 E. 70th St. (212-744-2300).

Kara Hammond
Paintings and drawings of twentieth-century icons; through 5/16. • Richards, 1045 Madison Ave. (212-924-0858).

John Moore
Recent landscape paintings; through 6/1. • Hirschl & Adler, 21 E. 70th St. (212) 535-8810.

Wolf Vostell
A survey of works from the past five decades by this German artist known as the originator of happenings; through 5/12. • Gat, 1100 Madison Ave. (212-327-0441).

57th Street Area

Harry Bertoia
Monotypes dating from the forties through the sixties by the sculptor and furniture designer; through 6/1. • Kennedy, 730 Fifth Ave. (541-9600).

Joan Brown
Paintings and drawings by the San Francisco artist (1938–1990) that depict her dogs and cats; through 5/19. • Adams, 41 W. 57th St. (212-644-5665).

Robert Graham
Figure drawings that the sculptor made while staying at the Stanhope Hotel; through 5/19. • McGrath, 20 W. 57th St. (212-956-3366).

Robert Motherwell
Paintings, collages, and works on paper by the Abstract Expressionist; through 6/1. • Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Joel Shapiro
Recent unique bronze sculptures and drawings; 4/27–5/26. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

May Stevens
Recent paintings, drawings, and prints that depict the surface textures of rivers and other bodies of water; through 5/31. • Ryan, 24 W. 57th St. (212-397-0669).

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Nigel Van Wieck
Oil pastels that depict New Yorkers dancing in the Swing era; through 4/28. • Beadleston, 724 Fifth Ave. (212-581-7544).

SoHo and TriBeCa

Alighiero Boetti
Early conceptual works by the Italian artist (1940–1994), including one of his first postal collages, from 1972, and his first embroidery piece, from 1971; through 6/2. • Sperone Westwater, 121 Greene St. (212-431-3685).

Anselme Boix-Vives
Paintings of exotic animals and birds in fantastic landscapes by a Spanish-born self-taught artist (1899–1969) who strove to create images of peace and joy; through 5/25. • Ross, 568 Broadway (212-343-2161).

Yasmine Chatila
Large-scale narrative paintings that draw the viewer into the depths of a swimming pool; through 5/12. • Egizio's Project, 596 Broadway (212-226-8537).

Brett Cook-Dizney
Spray-painted self-portraits, each of which documents a different stage of the artist's childhood; through 5/12. • P.P.O.W., 476 Broome St. (212-941-8642).

Eddy De Vos
Monochromatic paintings of human bodies and body parts; through 5/12. • Kagan Martos, 515 Broadway (212-343-4293).

Dan Flavin/Donald Judd
A two-gallery exhibition of sculpture and works on paper by both artists; through 5/25. • At Alexander, 59 Wooster St. (212-925-4338), and Castelli, 59 E. 79th St. (212-925-4338).

Dan McCarthy
Recent paintings and watercolors; 4/26–5/26. • Kern, 558 Broadway (212-965-1706).

Flora Sigismondi
Installations and color photographs; through 6/2. • Gibson, 568 Broadway (212-925-1192).

Diana Thater
Video wall projections that depict birds, trees, and flowers opposite to their actual size; through 5/5. • Zwirner, 43 Greene St. (212-966-9074).

Stephen Westfall
Recent paintings that depict arrangements of vertical and horizontal lines against differently colored fields; 4/26–6/2. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Ian Wilson/Robert Ryman
Reliefs made between 1966 and 1969 that have not been previously exhibited, a chalk circle drawn directly on the gallery's floor, and a series of handmade books/Paintings executed between 1965 and 1985. Through 6/2. • Blum, 99 Wooster St. (212-343-0441).

Chelsea

Barbara Bloom
Broken objects and photographs of them; through 5/25. • Gorney, Bravin + Lee, 534 W. 26th St. (212-352-8372).

Bruce Bosnan/Bill Komoski
Painted constructions/Graphic abstract paintings. Through 5/12. • Feature, 530 W. 25th St. (212-675-7772).

Ivan Chermayeff
Recent collages; through 5/12. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

David Craven
Paintings in which collaged grafitti, resin bubbles, and Letraset shapes suggest constellations of organisms; through 5/12. • Cristinerose, 529 W. 20th St. (212-206-0297).

Margaret Evangeline
Abstract paintings on honeycombed panels of brushed aluminum; through 5/19. • Rodgers/9W, 529 W. 20th St. (212-414-9810).

Dominique Figarella/Andrea Claire
Three-dimensional wall mounted pieces that employ such materials as Lexan, boxing gloves, and plungers/An installation that plays off the gallery's architecture and light. Through 5/12. • Golden, 526 W. 26th St. (212-727-8304).

Tim Gardner
Watercolors painted from photographs given to the artist by his brothers and their friends, and his parents, that depict young men at leisure; through 5/26. • 303, 525 W. 22nd St. (212-255-1121).

Joy Garnett
New paintings from the artist's "Rocket Science" series that use declassified military documents and scientific illustrations as a source and suggest a national predilection for depopulated landscapes and exploding mechanisms; through 5/19. • Debs, 525 W. 26th St. (212-643-2070).

Fariba Hajamadi
An installation of a museum space that serves as a self-portrait of the artist; through 5/12. • Burgin, 243 W. 18th St. (212-462-2668).

Erik Hansen
Process-based drawings, photographs, needlepoint, and sculptures that attempt to document ethereal sensory experiences; through 5/19. • Eller, 526-30 W. 25th St. (212-206-6411).

Paul Johnson
Game consoles and video games built and programmed by the artist; through 5/1. • RareArt, 435 W. 14th St. (212-645-5591).

Toon Kuijpers
New paintings; through 5/5. • Scott, 529 W. 20th St. (646-486-7004).

Sean Landers/Lee Friedlander
Large-scale paintings utilizing imagery from four of Picasso's epic paintings/Photographic portraits of individuals taken over a 40-year period, including images of John Szarkowski, Garry Winogrand, R. B. Kitaj, and the photographer's family. Through 5/19. • Rosen, 525 W. 24th St. (212-627-6000).

Damian Loeb
New paintings that depict figures in dark, mysterious circumstances; through 5/5. • Boone, 541 W. 24th St. (212-752-2929).

Kristin Lucas
A two-channel video installation, *Involuntary Reception*, about a young woman whose mind and body are inhabited by unusually large levels of electromagnetivity; through 5/5. • Postmasters, 459 W. 19th St. (212-727-3323).

Rita McBride
Fabricated casts of various standard video-game consoles; through 5/26. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Ernesto Neto
A weblike maze construction that creates a path for the viewer into the gallery's main space and leads to a large white form that pours out of an amorphous opening in a wall; through 5/12. • Bonakdar, 521 W. 21st St. (212-414-4144).

John Newman
New sculptures from the artist's "Homespun" series that employ materials and techniques used by craftsmen in India, China, Japan, and Africa; through 5/26. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Walter Pichler
New sculptures, architectural models, and drawings; through 5/5. • Gladstone, 515 W. 24th St. (212-206-9300).

Michael Rees
Computer-designed sculptures and prints from 1997 to the present; through 5/5. • Universal Concepts Unlimited, 507 W. 24th St. (212-727-7575).

Ruth Root
Paintings composed of blocks of bright color that also feature images of eyes and cigarettes within their otherwise formal compositions; through 5/12. • Kreps, 516 W. 20th St. (212-741-8849).

Stephen Rosenthal/Shellburne Thurber
New paintings/Photographs of abandoned houses. Through 5/24. • Stark, 555 W. 25th St. (212-807-1051).

Andrew Spence
Recent abstract paintings whose emblematic forms are distilled from commonplace architecture and design; through 5/12. • Thorp, 210 Eleventh Ave. (212-691-6565).

Doug Wada
New paintings that depict familiar fabricated objects; through 5/27. • Dee/Glasoe, 529 W. 20th St. (212-924-7545).

Christopher Wool
New paintings of layered patterns that combine spray painting, silkscreen, and poured and rolled paint; through 5/26. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Other

Sun K. Kwak
Site-specific drawings that incorporate the gallery's fountain and waterfall; through 6/3. • Queens Museum of Art at Bulova Corporate Center, 75-20 Astoria Blvd., Jackson Heights (718-899-0700), Mon.-Fri. 7-7, Sat. 10-4.

Group Shows

Madison Avenue and Vicinity

Sculpture Center
"Once, Then Something," sculpture that incorporates ephemeral elements, by Brandmeier, Finch, Pétursson, Signer, Zausner; through 4/28. •

57th Street Area

D C Moore
"Self-Made Men: Male Self Portraits," works by Bates, Close, Crumb, Kitaj, Pearlstein, Spiegelman, Winkfield, others; through 5/5. • 724 Fifth Ave. (212-247-2111).

PaineWebber
"Tibet: Mountains and Valleys, Castles and Tents From the Newark Museum Collection," an exhibition exploring the ancient culture of Tibet through rare artifacts and documentary materials; through 6/22. • 1285 Sixth Ave. (212-713-2885), Mon.-Fri. 8-6.

Rosenfeld
"Out of the Fifties—Into the Sixties," a celebration of figurative expressionism in the fifties and sixties, with works by Delaney, Golub, Johnson, Muller, Thompson; through 5/5. • 24 W. 57th St. (212-247-0082).

St. Etienne
"Art With an Agenda: Politics, Persuasion, Illustration & Decoration," works by Arntz, Grosz, Heartfield, Kollwitz, Schiele, others; through 6/16. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

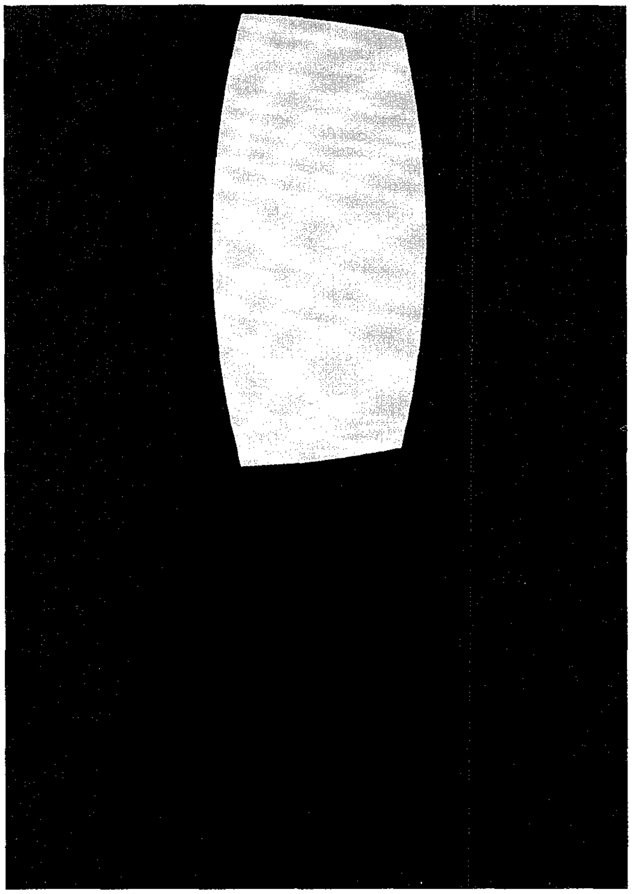
Dorsky
"Domestic Traces," works that refer to domesticity by Humphrey, Messner, Oropallo; through 6/15. • 379 West Broadway (212-966-6170).

Exit Art
Works in various media that explore the notion of danger, by Chambers, Green, Morales, MacMurtrie, Seubert, others; through 5/19. • 548 Broadway (212-966-7745).

Roeder
Wall sculptures by Artschwager, Sandback, Tuttle, Weiner; through 5/26. • 545 Broadway (212-925-6098).

Chelsea

Kasmin
"Kasmin's Sixties," a selection of paintings and sculptures exhibited by the Kasmin Gallery in London during the sixties, by Caro, Feeley, Frankenthaler, Hockney, Louis, Olitski, Price, Smith, Stella, others;



Talent

The Spence School

By removing them from their usual environments, reducing them to their most basic forms, and placing them against a background of white or strong color, Andrew Spence turns common household appliances and furniture into intriguing monolithic emblems of contemporary life (pictured, *Thin TV,* 2001). Now, if product designers would only take their cues from Spence's paintings . . . At Edward Thorp Gallery, 210 Eleventh Avenue, near 24th Street; through May 12.

Photograph courtesy of Edward Thorp Gallery.

Photography

Double Exposure

If you haven't already familiarized yourself with the work of Lee Friedlander, a recipient of three Guggenheim Foundation Fellowships and the first photographer to be blessed with a MacArthur Foundation "genius" grant (in 1990), among other honors, now is the time to get moving. Your first stop should be a show of the photographer's ongoing series of quirky portraits of his friends and family—his wife, his children, and cronies like R. B. Kitaj, John Szarkowski, and the late Garry Winogrand—begun in the sixties and currently on view at Andrea Rosen Gallery (525 West 24th Street; through May 19). Then head down to SoHo to catch his more recent and similarly offbeat portraits of little ones (pictured, *Durham*, 1998), including his own adorable grandchildren, at Janet Borden. (560 Broadway, at Prince Street; through May 14.)

Photograph courtesy of Janet Borden Inc.

4/26–5/26. • 293 Tenth Ave. (212-563-4474).

Kempner
"Minimalennialism," a collection of the twenty-first century's most celebrated Minimalists, including works from Ellsworth Kelly, Sol Lewitt, Julia Mangold, Wes Mills, and others; through 5/5. • 501 W. 23rd St. (212-206-6872).

Korzelius
"The Hard and the Soft," paintings by Arbizo, Brock, Hanwitz, Johnson, Rosmarin, Stefanelli, others; through 5/25. • 529 W. 20th St. (212-206-9723).

Lynch
"Monochrome/Monochrome?" paintings by de Krignis, Fisher, Garnett, Klein, Morales, Sims, Stingel, Thursz, Yasuda, others; through 5/26. • 147 W. 29th St. (212-967-7584).

Photography

William Abranowicz
Black-and-white photographs of the Greek islands from his new book, *The Greek File* (Rizzoli); through 5/26. • Benrubi, 52 E. 76th St. (212-517-3766).

Mario Algaze
Black-and-white photographs of people in Cuba; through 6/2. • Throckmorton, 153 E. 61st St. (212-223-1059).

Apex Art
"Gesture, Posture, and Bad Attitude in Contemporary News Photography," an exhibition of news photos curated by David Byrne; through 5/19. • 291 Church St. (212-431-5270).

Andrew Bordwin
New photographs of copper figures undergoing chemical transformations; through 5/5. • Meltzer, 516 W. 20th St. (212-727-9330).

Sharon Core
Color photographs of people engaged in familiar activities and caught in spontaneous action; through 5/19. • Clementine, 526 W. 26th St. (212-243-5937).

De Lellis
Photographs by Peter Moore documenting the demolition of Penn Station between 1963 and 1966, and group of photographs showing the construction of Grand Central Station between 1911 and 1912 that were recently discovered in the estate of Eben Robison, an engineer who worked for Balcom & Darrow, a firm involved in the station's construction; through 5/12. • 47 E. 68th St. (212-327-1482).

Robert Flynt
Photographs of underwater figures imposed on nineteenth-century tintypes, and large-scale photographs of figures imposed on figures; through 5/6. • Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

Lee Friedlander
Photographs of children, among them the photographer's own grandchildren; through 5/14. • Borden, 560 Broadway (212-431-0166).

Candida Hofer
Large-scale square photographs that document the physical and historic layers of public buildings; through 5/15. • Sonnabend, 536 W. 22nd St. (212-627-1018).

ICP
"Behind Closed Doors: The Art of Hans Bellmer." A survey of photographs and works in other media from the twenties and thirties by the Surrealist known for his erotic, lifelike images of dolls; through 6/10. • "Kiki Smith: Telling Tales." The first museum exhibition devoted exclusively to the artist's photographs, digital prints, and video projections; through 6/10. • "Dear Friends: American Photographs of Men Together, 1840–1918." Daguerreotypes, ambrotypes, tintypes, and early paper prints whose images of men together suggest a surprisingly broadminded attitude toward intimacy between men; through 6/10. • 1133 Ave. of the Americas (212-860-1777).

ICP
"Mark Ellen Mark: American Odyssey." A retrospective celebrating the work of ICP's second annual Cornell Capa Award for distinguished photography; through 6/17. • 1130 Fifth Ave. (212-360-1777), Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution from 5-8), Sat. and Sun. 10-6; $6, $4 students and seniors.

Kraus
British paper negatives dating from 1839 to 1864; through 5/4. • The Mark Hotel, 25 E. 77th St. (212-794-2064).

Carter Potter
"Canvases" created from stretched luminous color strips; 4/26–5/26. • Saul, 535 W. 22nd St. (212-627-2410).

Mark Power/Lewis Baltz
Large-scale color and black-and-white photographs of the Millennium Dome/Selections from "New Industrial Parks" and "Park City." Through 5/12. • Richardson, 535 W. 22nd St. (646-230-9610).

Maggie Taylor/Charles Harbutt
Digital ink-jet prints of surreal still lifes, narratives, and portraits/Black-and-white photographs that capture people in fleeting moments. Through 5/19. • Miller, 20 W. 57th St. (212-397-3930).

John Yang
Photographs of sepulchral portraits on old tombstones in the Mount Zion cemetery in Maspeth, Queens; through 5/15. • Stevenson, 338 W. 23rd St. (212-352-0070).

Museums

American Craft Museum
"Made in Oakland: The Furniture of Garry Knox Bennett." The first retrospective of one of America's best-known furniture-makers; through 4/29. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $5, $2.50 students and seniors.

American Museum of Natural History
"The Butterfly Conservatory: Tropical Butterflies Alive in Winter." More than 300 butterflies from Central, South, and North America housed in a walk-in vivarium; through 5/28. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bard Graduate Center for Studies in the Decorative Arts
"Empire of the Sultans: Ottoman Art From the Khahlili Collection." Arms, armor, scientific instruments, textiles, treasury objects, and manuscripts dating from the beginning of the Ottoman dynasty in 1453, to 1918; 4/26–7/8. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"Game Show: Installations and Sculptures by Willie Cole"; through 9/9. • "Aztlán Today: The Chicano Postnation"; through 9/9. • "Recent Acquisitions"; through 9/9. • "(un)Shop: An Installation by Gillie Holme"; through 7/1. • "Rune Olsen: The RICE Banquet"; through 7/1. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

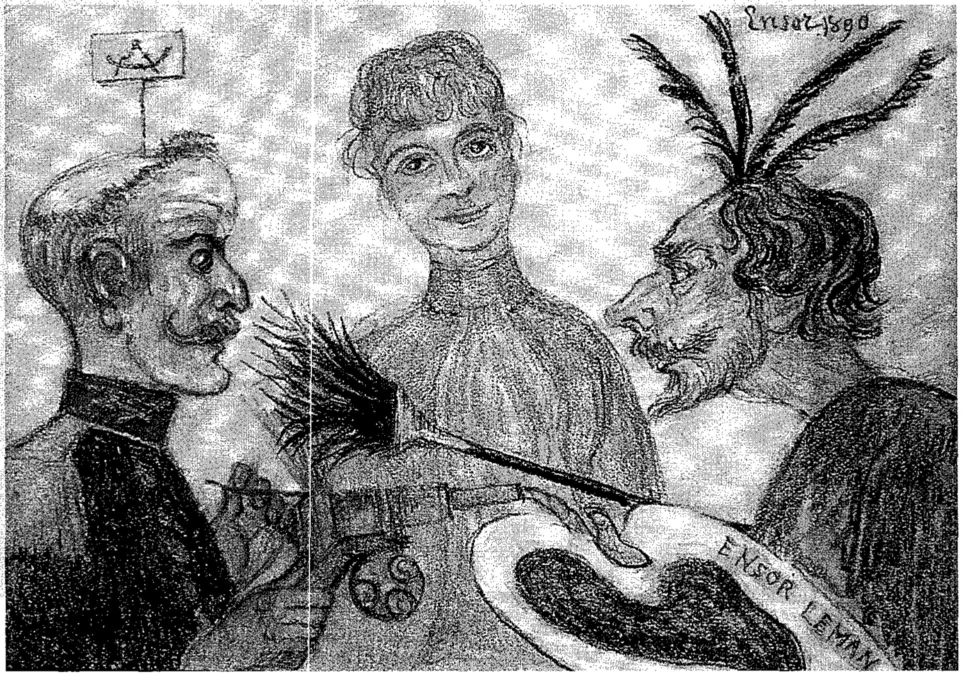
Brooklyn Museum of Art
"A Family Album: Brooklyn Collects." More than 200 major artworks, ranging from antiquities to contemporary paintings, lent by collectors who have deep connections to Brooklyn; through 7/1. • "Committed to the Image: Contemporary Black Photographers." Works by 94 photographers, among them Albert Chong, Gordon Parks, Jeffrey Henson Scales, Carrie Mae Weems, and Ernest Withers; through 4/29. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

China Institute
"Living Heritage: Vernacular Environment in China," photographs by Li Yuxiang and other Chinese photographers taken between 1993 and 1999 that explore the role of the traditional Chinese home; through 6/10. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., Sat. 10-5, Tues. and Thurs. 10-8, Sun. 1-5; $3, $2 students and seniors.

Retrospective

Top Drawer

As anyone who's seen them knows, the paintings made by the Belgian artist James Ensor after 1883—when he moved on from his somber interiors, portraits, and landscapes to such wildly colorful, grotesque works as *Christ's Entry Into Brussels in 1889* (1888) or macabre ones like *Death and Masks* (1897)—still have the power to shock. Why the famously private Ensor effected his dramatic transition has never been clear, but the best evidence can be seen in his drawings and etchings, many of which constitute the Drawing Center's latest exhibition, **Between Street and Mirror: The Drawings of James Ensor** (35 Wooster Street; April 27 through July 21). From the time Ensor began exhibiting with his fellow members of the Belgian avant-garde group Les XX ("The Twenty") in the 1880s, his practice of showing drawings was unusual—the large, provocative ideas and themes that Ensor was exploring seemed more appropriate to paint on canvas than pencil on paper. To Ensor, however, drawing allowed greater immediacy and more personal observations, resulting in such remarkable drawings as the series "Visions: The Aureoles of Christ or the Sensibilities of Light," in which Christ's life is depicted as a series of contemporary events. And in Ensor's self-portraits (pictured, *Ensor and General Leman Discussing Painting*, 1890), drawn when he was in his late twenties, he portrays himself as an important figure, conversing with dignitaries. He willed himself into becoming a major radical artist, and succeeded. E.N.



Cooper-Hewitt, National Design Museum, Smithsonian Institution

"Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • "Aluminum by Design: Jewelry to Jets." The first major museum exhibit to explore the role of aluminum as a catalyst for design in Europe and America; through 7/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts

"Diana Thater: *Knots and Surfaces*." A large-scale multiprojection video installation that interacts with the architecture of Dia's third-floor gallery; through 1/30/02. • "Panamarenko: *Orbit*." An exhibition pairing the Belgian artist's key work, *Aeromodeller*, an experimental flying machine built in 1969–71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance*." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project*." A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center

"Between Street and Mirror: The Drawings of James Ensor." An exhibition devoted exclusively to the Belgian artist's drawings and their stylistic evolution from his early Impressionist style to the personal and grotesque nature of his later works; through 7/21. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

"Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last duke of Mantua, around 1470–75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum

"Hugo Boss Prize 2000: Marjetica Potrc." An installation exploring the urban condition as it manifests itself worldwide by this Slovenian artist who was awarded the Hugo Boss Prize in November 2000; through 4/29. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

"Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion." Works of art and objects collected by the architect during his several sojourns in Japan, as well as drawings for architectural projects he was commissioned to build in Japan; through 7/15. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum

"Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; 4/29–10/14. • "Voice, Image, Gesture: Selections From the Jewish Museum's Collection, 1945–2000." More than 60 works from the museum's collection, by Diane Arbus, Tina Barney, Adolph Gottlieb, Hannah Wilke, Andy Warhol, and others; through 8/5. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Sun., Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art

"Jacqueline Kennedy: The White House Years." Clothing and accessories worn by the former First Lady in the early sixties, on loan from the John F. Kennedy Library and Museum in Boston; 5/1–7/29. • "William Blake." The first American exhibition of works in all media by the British Romantic artist (1757–1827), including drawings, paintings, prints, and illuminated books; through 6/24. • "Vermeer and the Delft School." Paintings by Johannes Vermeer, Pieter de Hooch, and other artists of the Delft School; through 5/27. • "The Treasury of Basel Cathedral." Ecclesiastical and secular objects from the Historisches Museum Basel and other European museums dating from the eleventh through the early sixteenth centuries that were originally part of the medieval treasury of the Basel Minister; through 5/27. • "William Trost Richards in the Metropolitan Museum of Art." Drawings and paintings by the Philadelphia-born artist (1833–1905), depicting landscapes and marine subjects in Pennsylvania, New England, and the British Isles; through 5/13. • "Correggio and Parmigianino: Master Draftsmen of the Renaissance." More than 130 drawings from private and public collections by the two masters of the Emilian School of early-sixteenth-century Italy; through 5/6. • "Photography: Processes, Preservation, and Conservation." An exhibition celebrating the museum's new Sherman Fairchild Center for Works on Paper and Photo-

Photograph courtesy of the Drawing Center.

graph Conservation, exploring various photographic processes and methods of conservation; through 5/6 • "Nineteenth- and Twentieth-Century Chinese Paintings From the Robert H. Ellsworth Collection in the Metropolitan Museum of Art"; through 8/19. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Jean Poyet: Artist to the Court of Renaissance France." The first one-person show dedicated to the work of the fifteenth-century French manuscript illuminator who worked for the courts of Louis XI, Charles VIII, and Louis XII; through 5/6. • "The World Observed: Five Centuries of Drawings From the Collection of Charles Ryskamp." Works from the collection of the former director of the Morgan Library and the Frick Collection; through 5/9. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio

"Antonio Frasconi: Langston Hughes's *Let America Be America Again*, a Portfolio of Woodcuts, 1997–98." A recent suite of prints by the internationally recognized master of the woodcut medium; through 5/20. • "Contemporánea 2001: Neighbors—An Installation by Leandro Erlich." A site-specific installation that transforms a typical apartment-building corridor into a confounding space of peepholes, locked doors, and a strange elevator; through 5/20. • "Here & There/Aquí y Allá: Six Artists From San Juan." Works in various media by six contemporary artists living in Puerto Rico; through 5/20. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors.

Museum for African Art

"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art

"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfli, and others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art

"Andreas Gursky." A retrospective of works by the German photographer covering 1984 to the present and exploring such subjects as tourism, architecture, sporting events, and techno-music raves; through 5/15. • "Van Gogh's Postman: The Portraits of Joseph Roulin." Five of the six paintings that the artist made of his friend and protector during 1888 and 1889; through 5/15. • "Collaborations With *Parkett*: 1984 to Now." An exhibition celebrating the museum's recent acquisition of artworks commissioned by *Parkett*, the contemporary journal of art and ideas; through 6/5. • "About Face: Selections From the Department of Prints and Illustrated Books." Modern and contemporary prints after portraits, by Dottie Attie, Max Beckmann, Richard Hamilton, Sherrie Levine, Pablo Picasso, and others; through 6/5. • "What is a Print?" Examples of the four main printmaking processes—woodcut, etching, lithography, and screenprint—shown with the tools used in their creation; through 6/5. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"Gay Men's Health Crisis: 20 Years Fighting for People With HIV/AIDS." A look at the role the Gay Men's Health Crisis has played in the ongoing effort to fight HIV/AIDS; through 9/10. • Art at the Table: Lotos Club State Dinner Menus, 1898–1922." Twenty menus designed for special dinners held by the literary club honoring Samuel L. Clemens, Booth Tarkington, Admiral Robert E. Peary, and other luminaries of the day; through 7/29. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • "Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story "The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

"Selections From the Collection." Recently acquired works by National Academicians Sam Gilliam, Red Grooms, Malcolm Morley, and Larry Rivers, as well as masterworks by William Merritt Chase, Asher B. Durand, John Singer Sargent, George Tooker, and others; through 5/6. • "The Cos Cob Art Colony: Impressionists on the Connecticut Shore." Works by the group of American artists who gathered in the Cos Cob section of Greenwich, Connecticut, between 1890 and 1920, among them Childe Hassam, Theodore Robinson, John Twachtman, and J. Alden Weir; through 5/13. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. 12-5, Fri. 10-6, Sat. and Sun. 10-5; $5.

New Museum of Contemporary Art

"Paul McCarthy." The first U.S. survey of the Los Angeles-based artist's work, a fusion of sculpture and performance characterized by combinations of pop-culture clichés, social taboos, and art-historical references; through 5/13. • 583 Broadway (212-219-1222), Wed. and Sun. noon-6, Thurs.-Sat. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

"Touring West: Nineteenth-Century Performing Artists on the Overland Trails." Objects, manuscripts, photographs, and ephemera relating to the individual artists and troupes who brought entertainment to the pioneers and miners living in the newly mapped territories of the American West; through 7/7. • "Heading West: Mapping the Territory." Sheet maps, photographs, atlases, and books relating to the mapping of the American West from the collection of the library's Map Division; through 5/19. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

"Out of Time: Designs for the Twentieth-Century Future." Visions of the future as seen through twentieth-century architectural renderings, models, and drawings; through 6/10. • "Choosing to Participate." A multimedia traveling exhibition sponsored by the national educational organization Facing History and Ourselves; through 5/27. • "Walk About: Past and Present Views of New York." Photographs of New York in the nineties by Richard Benson, Mitch Epstein, Ed Grazda, Thomas Roma, and Michael Spano; through 6/17. • "Irwin Silver: Nightwalks." Photographs of New York City at night that were taken by Silver between 1979 and 1989; through 5/20. • "The Sight of Music: Prints From the Collection of Reba and Dave Williams." Twentieth-century prints offering visual interpretations of music, by Chuck Close, Red Grooms, Roy Lichtenstein, and others; through 6/17. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

Isamu Noguchi Garden Museum

"Relocated: Twenty Stones From Japan." Sculptures made during the last six years of Noguchi's life at his studio in the village of Mure-cho on the island of Shikoku; through 10/31. • 32-37 Vernon Blvd. (718-278-2348), Wed.-Sun. 10-5, Sat. and Sun. 11-6; $4, $2 students and seniors.

P.S. 1 Contemporary Art Center

"Atelier van Lieshout: *Darkroom*." An outdoor installation by the Dutch artist Joep van Lieshout; through 5/29. • "Bernhard Martin: *Kings Corner*." An installation of a walk-in closet that opens to reveal a table dance scene designed for a one-person audience; through 5/29. • "Luigi Ontani: 1965–2001." The first U.S. retrospective of work by the Italian artist known for his elaborate installations and *tableaux vivants* (living paintings); through 5/6. • "Massimo Bartolini: *Untitled (Wave)*." An installation of a pool in P.S.1's outdoor sculpture gallery; through 5/20. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; $5 suggested donation.

Queens Museum of Art

"Gio Ponti: A Metaphysical World." Furniture, sculpture, and drawings by the groundbreaking Italian designer and founder of *Domus* magazine, including his Superleggera chair of 1957 made for Cassina; through 5/20. • "Around, Around, and Away—Not-a-Superhero and the Myth of New York." A wall drawing by Luca Buvoli accompanied by recorded narration and sound installations by Jeffrey Lependorf; through 5/27. • "Heart of Glass." Works by seven artists who take a conceptual and poetic approach to glass, among them Josiah McElheny, Katy Schimert, Kiki Smith, and Not Vital; through 5/27. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. 12-5; $5, $2.50 students and seniors.

Studio Museum in Harlem

"Freestyle." Works in various media on the theme of racial identity, by 28 emerging artists; 4/28–6/24. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. 12-8; $5, $3 students and seniors.

Whitney Museum of American Art

"BitStreams." An exhibition exploring the range of artistic expression made possible by digital technology, including installations, video, animation, photography, and sound pieces; through 6/10. • "Data Dynamics." Five new works of Internet art; through 6/10. • "Kenneth Josephson: A Retrospective." The first full-scale assessment of the work of this photographer, from his Conceptualist works of the sixties and seventies to his more recent images of street life in India, nudes, and European landscapes; through 5/27. • "The Things Themselves: Pictures of Dust by Vik Muniz." The artist's photographs of his drawings of dust based on photographs of minimalist sculptures in the museum's permanent collection; through 5/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Do-Ho Suh: Some/One." A new sculpture installation in which the Korean-born artist uses thousands of newly fabricated dog tags as his medium; through 6/29. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

4/25 and 4/26 at 10 and 2: "Prints." On view from 4/21. • 20 Rockefeller Plaza (212-636-2000).

Doyle

4/25 at 10: "American Furniture and Decorations." On view from 4/21. 5/1 at 10: "Books, Autographs, and Maps." On view from 4/28. • 175 E. 87th St. (212-427-2730).

Sotheby's

4/25 at 10:15 and 2: "Photographs From the Museum of Modern Art." On view from 4/21. 4/26 at 10:15 and 2: "Vintage Photographs" and "Clocks Shepro." On view from 4/21. 5/1 at 10:15 and 2: "Nineteenth–Century Paintings." On view from 4/21. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

4/26 at 10:30: "Early Printed Books." On view from 4/23. 5/1 at 10:30 and 2:30: "Old Master Through Contemporary Prints." On view from 4/25. • 104 E. 25th St. (212-254-4710).

cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

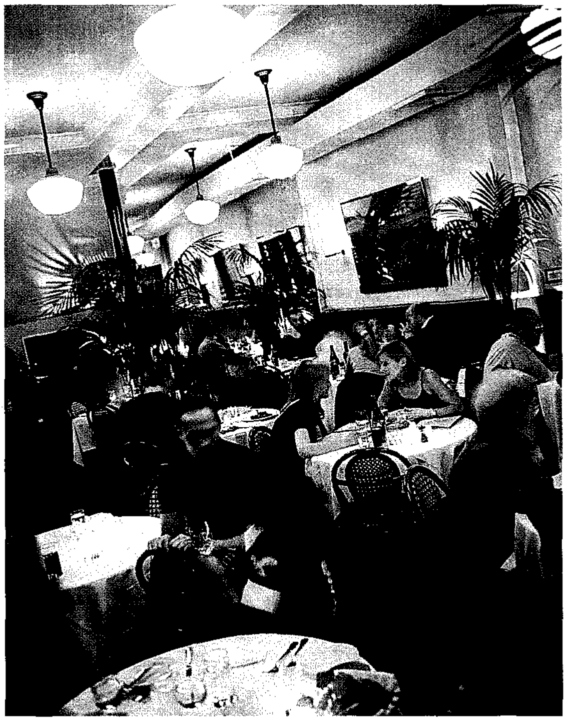
★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, Heinz baked beans, and the improbably edible deep-fried Mars Bars. Between orders, a relentlessly cheery staff spouts cockney slang while fry-chef Patsy Carroll—who used to cook in the British Merchant Navy and then, judging by his hoop earrings and Errol Flynn beard, turned pirate—cracks wise. • 112 Greenwich Ave. (212-691-2713). (I–M)

Adä
As you might guess from the Murano-glass chandeliers and bas-relief nudes, this isn't your run-of-the-mill curry kitchen. Your dinner choices are limited to two streamlined prix fixe menus that run $55 and $65, and feature newfangled novelties like salmon quenelles with cashew rice and fresh coconut curry, garam masala quail with date-and-pistachio pillau, and wild-mushroom biryani with white-truffle oil. • 208 E. 58th St. (212-371-6060). (M–E)

Ajisen Noodle
A lot of ramen around town can be disappointing—overcooked noodles in bland broth. Not so at Ajisen Noodle. Their pork-based house soup—one of three broth bases along with curry and miso—topped with sliced roast pork, scallions, and hard-cooked egg, is rich and satisfying, the whole-wheat noodles tender but firm. Even better is the "tenderous ribs" version, which turns out to be soup with slow-cooked boneless pork ribs. *Tenderous* indeed. • 14 Mott St. (212-267-9680). (I)

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160–prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and fuzzy side. • 155 W. 58th St. (212-265-7300). (E)

★ Aleutia
You may have to navigate past the murky leather-swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonally raging sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)



Photograph by Patrik Rytikangas.

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food calibrated to every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and your choice of sangrias—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

★ Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

BarTabac
Following in the footsteps of pioneering restaurateurs before him, Georges Forgeois, the empire-building force behind Bistro Jules, Café Noir, and Le Singe Vert, has entered the Smith Street fray with a Brooklyn bar and bistro of his own. Francophiles will appreciate the artfully aged environs, the all-French wine list, the menu of French bar snacks, and the obligatory steak-frites and onion soup. Not to mention what we assume will be a very tobacco-tolerant attitude. • 128 Smith St., at Dean St., Brooklyn (718-923-0918). (I–M) AE only

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan

Ask Gael

My portfolio may be bleeding, but I still have to eat.

Convalesce in the soothing and romantic Rick's Café-like shadows between the potted palms at **Red Bar**—would-be soup kitchen to the nouveau pauvre. Just ask for the brand-new daily prix fixe—soup or salad of the day, pot roast (Sunday) or roast chicken (Monday) or duck (Tuesday), plus dessert. At just $25, this is serious philanthropy, especially considering that the popular Southampton-spawned canteen launched on the Upper East Side with caviar dreams and a $34 rack of lamb. In the Hamptons, lazy moths of summer, brains fried by the weekend hassle, may flock to pay whatever the tariff for such modish and flavorful food. But at home in town, they are more likely to look at the tab before they sign. Early feeders at Red Bar who fell for the fabulous endive salad with Stilton, pears, and hazelnuts; tremulous grilled Atlantic salmon with truffled celery-root purée; and pan-roasted wild striped bass with asparagus and purple fingerlings in a fines herbes vinaigrette will be pleased to note the à la carte prices have been trimmed a bit, too, though desserts are still mostly a princely $8. Given your choice on the philanthropic prix fixe, I'd say go for the luscious chocolate-and-peanut-butter-soufflé cake, or for a taste of spring in the strawberry-rhubarb financière. Red Bar is looking a lot more neighborly. (339 East 75th Street; 212-472-7577.)

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The Underground Gourmet

Less Is More

One recent Saturday night, Q Bar was packed and the staff looked dazed. Two dozen customers might not seem like many, but a month ago, when the diminutive West Village restaurant formerly known as EQ was charging $39 for a rib-eye, a full house was as rare as the steak. Partners Estelle Quinones and Dennis Foy didn't need to chart the plunging stock market to know that their elegant, upscale menu didn't jibe with the prevailing atmosphere, and they proceeded to simplify everything from the décor to the menu. Starting with their partnership: Foy, who'd been executive chef, has left the restaurant to make way for Enrico Wahl (pictured), his longtime sous-chef. And where Foy had been profligate with Sevruga, black truffles, and foie gras, Enrico finds his sensory thrills in pan-Asian seasonings and root-vegetable garnishes. The cost-cutting measures shave only a buck or two off the appetizers, but they make a real dent in the entrée prices, which have fallen to a more modest ceiling of $23, the current cost of an aged sirloin with shiitake ragout and star anise. Wahl clearly relishes his chance to shine, and he makes frequent trips to the dining room on the pretext of discussing the cheese course, but actually, we think, to solicit feedback on his thick, nutty sunchoke soup, his dough-wrapped chicken strudels (somehow akin to pigs-in-blankets, and equally addictive), and his crispy-chicken-leg confit (not so crispy, alas). His Thai lobster stew is chock-full of tender shellfish and fragrant with galangal, and the braised short ribs are crusted with a delectably sweet marinade and served over puréed Japanese mountain yams, called "jams" on the menu and by our waiter, who clearly meant well. There are definitely some kinks to be worked out: A new martini bar offers fussy cocktails like the Asian Persuasion for $12 a pop, while the wine list desperately needs more affordable options to reflect Q Bar's new informality; there's no red to be had for less than $38. But the neighborhood already seems more than willing to cut Quinones and Wahl some slack. You would, too, after polishing off the fabulous pear tart. (267 West 4th Street; 212-414-1961.) R.R.

cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, the grilled wild mushrooms with polenta crostini, and savory braised spare ribs. And desserts like sensational lemon "pudding" with candied orange peel are luscious variations on a Tuscan theme. • 45 E. 22nd St. (212-982-8422). (E)

★ Brasserie 8½

At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

★ Caffè Linda

Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so impeccably al dente pastas; and dinner specials like stewed rabbit with mashed potatoes and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

Centolire

Pino Luongo seems to open a restaurant a year, and when you're that prolific, it helps to have a gimmick. At his slightly rusticated remake of the old Celadon space, the theme is Italian-American, a cooking style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that seems to have bridged both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M-E)

Chinghalle

The name of Mark Straussman's (Campagna) frenetic new contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with an odd variety of New Country favorites like St. Louis ribs and a gelato banana split. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the rowdy bankers. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

Cocina Cuzco

This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of a restaurant empire that includes the eight-branch Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of aji-pepper-spiced sauces. • 55 Ave. A (212-529-3469). (I) ($)

Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and decorated in a similarly elegant modern style, he and his chef de cuisine, Marco Canora, like any good craftsmen, collaborate on a high-concept menu that focuses almost obsessively on the raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

★ Dim Sum gogo

What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

★ The Dining Room

You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into

Photograph by Bruce Katz.

lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

District
At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a $28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

★ Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M–E)

★ 44 & X Hell's Kitchen
John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M–E)

★ Hampton Chutney Co.
SoHo can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and cheap, delicious grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, gurgling fountain, and addictive dosas and uttapa made from rice-and-lentil flour and stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and fudgy brownies. • 68 Prince St. (212-226-9996). (I) ($)

Hudson Cafeteria
The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M–E)

ike
In some quarters—even in the outré East Village, apparently—the phrase "American food" still evokes tuna casserole and TV dinners, three of which are actually on the menu at this stylish throwback to the Eisenhower era. But so are latter-day reworkings of deviled eggs, cornflake-crusted fish sticks, and lobster-and-spinach Thermidor cassolette, plus all the classic cocktails you never imagined drinking with Salisbury steak. • 103 Second Ave. (212-388-0388). (I–M)

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

★ Inside
Charleen Badman used to cook at the Lobster Club, but she always wanted her own place. Now, with the help of Anne Rosenzweig, her former boss and current partner, she's got one. Badman's style of cooking is influenced by her working vacations in places like Italy, where she learned to make ravioli, and Chez Panisse, where she immersed herself in the sort of hyper-seasonal cooking she's brought to this casually elegant dining room, with nothing breaking the $20 barrier. There's a small, appealing wine list, weekend brunch, and for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (providing the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

★ Javier
There may be no better chicken sandwich than the pressed pollo asado at this friendly café and takeout shop, a no-frills storefront where chef-owner Javier Martinez supplements his grandmother's Puerto Rican recipes with a limited menu of Latin-Caribbean classics. The chicken is moist and succulent, the ajilimojilo sauce redolent of garlic and lime, the pan de manteca crusty and compact. But save room for main dishes like tender roast pork (pernil) accompanied by deeply flavored beans and rice and daily specials like smoky white-bean soup and chorizo-flecked tortilla espanola. The coffee is strong and smooth, ideally drunk with a sweet, flaky quesito or a slice of coco-piña cake. Eat in, take out, or call for delivery. • 70 Greenwich Ave. (212-929-7878). (I)

Jimmy's Uptown
Jimmy Rodriguez's new joint brings a little bit of SoHo to Harlem. The former residential space on Adam Clayton Powell Jr. Boulevard has been decorated with half-moon leather banquettes and luminous Lycra lamps. There is foie gras on the menu (served atop sweet calabaza squash); filet mignon with horseradish-flavored grits; and plump, pecan-crusted catfish fillets. Some of Jimmy's culinary experiments are more successful than others, but the hopping uptown scene is worth the trip. • 2207 Adam Clayton Powell Jr. Blvd. (212-491-4000). (E)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like calves' liver and Merguez sausage. But food is only half the story. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M) ($)

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes:* charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

★ Mangiarini
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

MarkJoseph Steakhouse
"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M–E)

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster potpie. • 246 W. 4th St. (646-486-2185). (M)

★ Merge
Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistable draw for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only

Mirchi
An up-to-date Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I–M)

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M–E)

NL
NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like it's been lifted directly from some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic version of hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

★ Orsay
The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of French tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington Ave., at 75th St. (212-517-6400). (M)

Panino'teca 275
Sometimes Smith Street's great unfed masses crave something they can't find at any one of their cher-

ished bistros. Something light. Something simple. Something delish. To sate those appetites, Kenneth Munz—in between action-packed shifts as Mercer Kitchen's sous-chef—helps his wife, Dianna, press bresaola-and-pecorino panini and assemble truffle-cauliflower bruschetta at their comfortable, attractive panini and wine bar, perfect for lazy lingerers. • 275 Smith St., nr. Sackett St., Brooklyn (718-237-2728). (I-M) ($)

★ Picasso Cafe

Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery and a trusted arbiter of all oven-baked things—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops with sage and balsamic vinegar. • 43 E. 29th St. (212-696-4488). (I-M)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino

All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I-M)

★ Rose Water

Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St., Brooklyn (718-783-3800). (M)

Rothmann's Steakhouse & Grill

Chef Robert Dickert, an alumnus of Bobby Van's and Roslyn's Bryant & Cooper, might have a genetically predisposed way with dry-aged beefsteak—his grandmother was Peter Luger's niece. He carries on the family tradition with a $132 porterhouse for four. And he breaks it too with "Asian fried calamari" and something called West Coast chicken. • 3 E. 54th St. (212-319-5500). (E)

★ Sandro's

Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of forthright, robust Italian food you wish you knew how to make in your own home. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

Shangrila

Home to four momo-slinging kitchens at last count, the East Village may well be New York's Little—make that tiny—Tibet. This particular source of savory dumplings, flavorful noodle soups, dense steamed buns, and a handful of Japanese recipes the chef picked up during a stint at Honmura An is owned by the extended family behind Himalayan Vision, a clothing-and-gifts shop two doors down. The stylish design (bamboo dropped ceiling, concrete-and-wood floor) and appealing menu reveal that a good eye and a discerning palate run in the family. So, we presume, does the secret behind that killer hot sauce. • 129 Second Ave. (212-387-7908). (I-M)

★ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

★ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Sushi Jones

In the interest of appealing to a populace that likes the idea of sushi but can't stomach the thought of raw fish, this quick-service café and takeout shop expands on the Japanese theme with rolls that are more Toledo than Tokyo: maple-salmon, barbecued-chicken, and grilled-portobello-and-goat-cheese, for instance. Children who shrink from wasabi can opt for PB&J or tuna-fish-on-white-bread "rolls." And for purists who see no reason to tinker with tradition, there's an assortment of "classic" rolls like eel-and-cucumber and yellowtail-scallion. • 17 E. 17th St. (646-230-0033). (I)

Tao Asian Bistro

The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace, no doubt. • 42 E. 58th St. (212-888-2288). (M)

Tappo

Part refectory, part trattoria, this rustic Mediterranean restaurant is outfitted with communal farmhouse tables, a wood-beamed ceiling, an open kitchen with a dining counter, and a huge floor-to-ceiling wine rack. (Tappo is Italian for "cork," after all.) Seasonal Spanish and Italian appetizers like mackerel tartare and sweetbread spiedini are supplemented by a long list of entrée specials, invariably including steak, whole grilled fish, and three fresh pastas made daily by the chef's wife. • 403 E. 12th St. (212-505-0001). (M)

★ Todd English's Olives NY

Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

Town

Geoffrey Zakarian isn't new to chic hotel restaurants. He made his name cooking at "44," after all. But now, as chef-owner of the sleekly luxurious restaurant inside the new Chambers hotel, he's making every effort to break away from the boutique bunch with dishes like cod "pot roast"; veal tongue Basque-style; halibut with pork belly and black trumpets; even an updated pastrami sandwich. A boon for the frequent flyer: he plans to change his menu monthly. • 15 W. 56th St. (212-582-4445). (M-E)

★ Triomphe

Now that 44th Street west of Fifth is hotel row, the venerable Iroquois has emerged from its midlife stodge with a $13 million makeover and a pocket-size restaurant. Perhaps the prices could be sweeter, but there is refreshing pride in the serving crew, and much to savor on Steven Zobel's menu: tender braised rabbit, oysters simmered in Vermouth cream, sautéed chicken livers, and a commendably serious steak. • 49 W. 44th St. (212-453-4233). (M-E)

Tuscan Steak

Jeffery Chodorow's latest mega concept restaurant is as big as a casino and nearly as profitable. Dinner is served "family style," which means dishes begin hitting the table soon after you sit down, and never stop. There's a clunky, assembly-line antipasto, several undistinguished pastas, and enough gooey risottos to caulk a ship. The signature Florentine T-bone (it comes in a 50 oz. "più grande" size) is compulsively edible, although the quality of the meat varies drastically from night to night. This isn't true of the desserts, which are uniformly treacly and overbuilt. • 622 Third Ave., at 40th St. (212-404-1700). (E)

★ Vaux Bistro

At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St., Brooklyn (718-499-1433). (M)

★ Wallsé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★ Balthazar

Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Bouley Bakery

Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

★ City Hall

Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

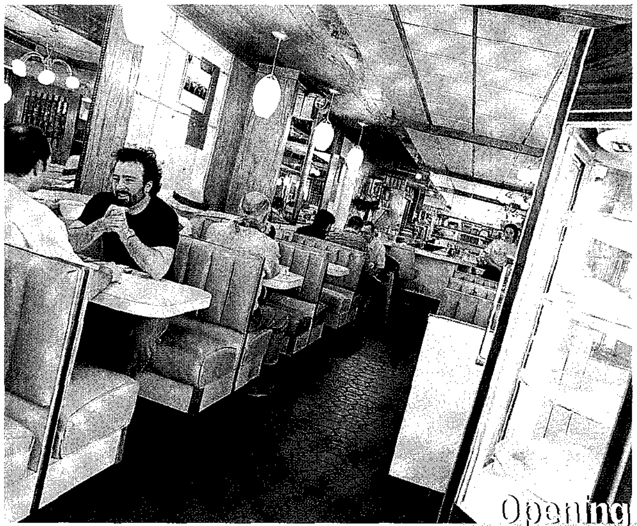
Clay

A small, sleek space filled with a stylish, young NoLIta crowd as crazy about the soju-litchi martinis as they are about the interpretive Korean dishes, including bibimbop, seafood pajun, and smoked tea duck. • 202 Mott St. (212-625-1105). (M)

Divine Bar
The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second floor (212-791-WINE). (I–M)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)



★ The Mercer Kitchen
Within Christian Liagre's conversion of a subterranean catacomb into a sultry, intimately shadowy quartet of fluid yet diverse sectors, executive chef Jean-Georges Vongerichten reveals how a few ingredients can create flavors that are lucid and compelling. Olive and radicchio join stewed rabbit, mint and coriander ring sea bass carpaccio, tomato soup is sparked by chili pepper and crabmeat. You may be sorry you never sprang for that loft on Spring. • 99 Prince St. (212-966-5454). (E)

★ Next Door Nobu
Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American–flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M–E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wild Blue
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

Guernica
Spanish history and Picasso have nothing to do with this curvy, warm-toned restaurant and club. Still, chef Brett Ludy creates eclectic, inventive dishes like foie gras "newtons" and lavender-glazed grilled shrimp, as artfully conceived as the blue-lit lounge downstairs. • 25 Ave. B (212-674-0984). (M)

★ Il Bagatto
Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I–M)

Komodo
Mexican-Asian fusion cooking is such a natural pairing that it's a shame you can't find more guacamole spring rolls around town like the ones served here with roasted-tomatillo salsa. Some of the descriptions of the dishes on the menu may sound a little busy, but nearly everything works, including calamari stuffed with huitalacoche and a miso-cider-glazed center-cut pork chop with an apple-chorizo stuffing. The room is loungey cool, but owner Gary Chiappa works it like a neighborhood mom-and-pop shop. • 186 Ave. A (212-529-2658). (M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Siren
Aside from some strange and funny cabaret acts and a D.J. spinning to a boisterous young crowd, the spotlight at this East Village mini supper club is on chef Patrick Fromm's accomplished French-and-Asian-accented American cooking. Try the triple-tiered appetizer trays the menu calls "trilogies," which include a choice of everything from spicy "lollipop" wings to foie gras to sashimi, or opt for more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. • 12 St. Marks Place (212-995-9100). (M–E)

Opening

The Way of No Flesh

Some people give up meat because they actually prefer vegetables. Other converts never stop craving Quarter Pounders and pining for Philly cheese steaks, and now these tortured souls can seek refuge at **Veg-City Diner**, the first in what will likely be a chain of fast-food vegetarian restaurants operated by the *Über*-expansionists behind Burritoville (sixteen branches and counting). Their new veggie venture occupies the *cheesebugga-cheesebugga*-haunted premises of an old Greek coffee shop, which has been preserved intact from Formica counter to tan vinyl booths. But the revolving cake cabinet has been freshly stocked with fruit pies and layer cakes from the acclaimed Cupcake Cafe, and the short-order cooks rehabilitate the usual greasy-spoon suspects like BLTs, Sloppy Joes, and shepherd's pie by substituting tofu or textured vegetable protein for meat. "Scorned beef hash," anyone? (55 West 14th Street; 212-490-6266.)

Photograph by Bruce Katz.

Below 14th Street, West

★ Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M–E)

★ Do Hwa
Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-444-1224). (M)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

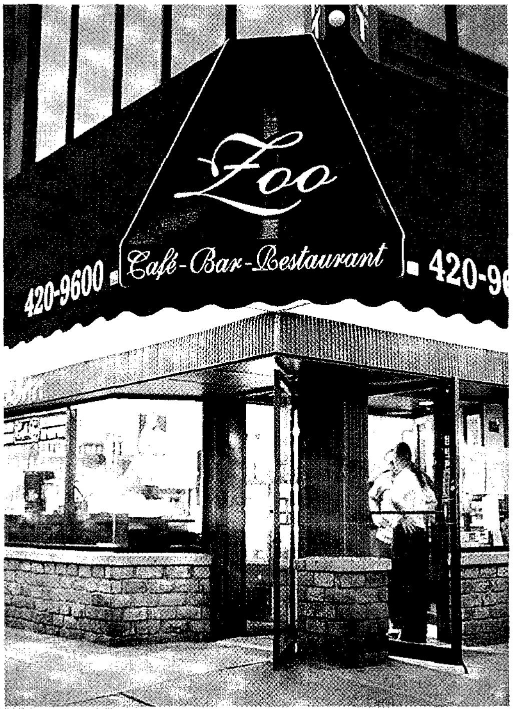
★ Meigas
The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M–E)

★ Peanut Butter & Co.
Smooth or chunky is only the beginning: Savor the sticky stuff 21 different ways at this kitschy café, where you're transported back to elementary school with one bite of "ants on a log," celery sticks slathered with the peanut butter of your choice and studded with raisins. Request your Elvis (grilled peanut butter, banana, honey, bacon) on whole wheat if you must, though we're certain the King would disapprove. There must be a mom in the kitchen; sandwiches come with chips and carrot sticks, and they'll even cut off the crusts for you. • 240 Sullivan St. (212-677-3995). (I–M)

Tio Pepe
A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

14th–42nd Streets, East Side

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)



Opening

Take the Grime, Leave the Pierogi

If we were the suspicious type, we might think that there exists a secret mayoral task force with orders to clean up the grubby coffee shops of the East Village. Consider the following: First Veselka and the 2nd Avenue Deli get makeovers, then Leshko's undergoes a witness-protection-program-worthy facelift, and now the recently closed Kiev has reopened, under new ownership, as the **Zoo Café-Bar-Restaurant**, a well-scrubbed version of its former self. The menu still includes old favorites like borscht, blintzes, pierogi, and potato pancakes; a lot of the old staff remains; it's still open 24 hours; and, as a grizzled old Kiev regular wearing a herringbone tweed jacket and cap put it as he crossed the threshold, "Well, it smells the same." (117 Second Avenue; 212-420-9600.)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Eleven Madison Park
While this soaringly grand space in the MetLife lobby will never be a room for clandestine assignations, the compensating grace of the staff, and simple but big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Mi
A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M–E)

The Pump Energy Food
There simply isn't any way to cheat at this "Physical Fitness Restaurant" and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. • 113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I)

★ Tarabya
This Turkish restaurant formerly known as Gyroland has changed its name and its décor. While the kitchen still has a magic hand with meze, pide, kofte, and doner kebab, all references to Philly cheesesteaks and California burgers have vanished. On weekends, a two-piece band with a charismatic singer in a purple suit draws a big, adoring, mostly Armenian-American crowd, but early in the week things are slow. So go soon, and often—before this talented kitchen is forced to revive its California burger. • 351 Second Ave. (212-254-3200). (M–E)

Tavaru
With a tropical theme, finger foods like spicy coconut shrimp and an exotic name (after an isle in Fiji), the island of Manhattan may seem far away. Dancing till four and nibbling on the signature andouille-topped pizza will also make you feel the heat. • 192 Third Ave. (212-471-9807). (I–M)

★ Veritas
Does the wine list make the restaurant? Luckily, if you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare ($68 prix fixe only) perfectly complements the massive cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection with the paying public. • 43 E. 20th St. (212-353-3700). (E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

Diabla
Appetizers to be eaten tapas-style and entrées like herb-crusted scallops with grilled-vegetable tamales and sage-and-lime roast pork with chiles rellenos draw a neighborhood crowd to this Chelsea Mexican restaurant. • 202 Ninth Ave., nr. 22nd St. (646-638-1111). (M)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I–M)

★ Periyali
This is the restaurant that first made diners aware that there was more to Greek food than a leg of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzoki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and

Photograph by Kenneth Chen.

beguile with its cultivated polish. • 35 W. 20th St. (212-463-7890). (M-E)

★ Sandwich Planet
Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) ($)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M-E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Coldwaters
Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I-M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Michael Jordan's The Steak House N.Y.C.
If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs and no matter how far you travel. And you're surrounded by the most spectacular restoration this city has seen in years. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Monkey Bar
Many talented chefs have made their way through this revolving-door of a kitchen, which, in its latest incarnation, has taken on a distinctly Asian accent that's reflected even in house classics like baked Alaska, rendered exotically Eastern with yuzu, guava, and lychee sorbet. Thankfully, David Rockwell's swanky design and the monkey-muraled bar remain unchanged, and plushly comfortable in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M-E)

★ Peacock Alley
In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Don't worry. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M-E)

Tropica
Always packed at lunch, but squeeze in at the bar and order the conch chowder and a glass of tropical iced tea. The dining room serves some of the most imaginative Caribbean-inspired seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. • 200 Park Ave., nr. 45th St. (212-867-6767). (M-E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Beacon
The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

★ Christer's
No, Swedish food isn't all about salmon. But we'd be disconsolate if Christer Larsson ever stopped serving his archetypical oak-board-baked filet. And even though he acquits himself well with the compulsory gravlax and herring, he's a gifted cook who borrows freely—and imaginatively—from other culinary styles. The cozy décor, on the other hand, is David Rockwell's whimsical riff on a Scandinavian hunting-lodge theme, with silver fish "scales," a glowing fireplace, rough-hewn walls, and Marimekko colors. • 145 W. 55th St. (212-974-7224). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Johnnie's
This old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

★ JUdson Grill
It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Local
If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-$30s range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia-onion-and-black-olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M-E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

★ Molyvos
Adorned with photos of Greek island life, ceramics, and folk art, this sprawling midtown taverna is a stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. The window tables up front are ideal for nibbling meze and sipping something from the Greek wine list, but for a true taste of the isles—or the way we'd like to imagine them—go for something gutsier: the melting lamb shanks, clay-pot-baked with orzo and tomato, or "Aglaia's moussaka," unfinishably rich (but still worth the attempt). Desserts offer a few surprises, like the mastic ice cream, a resinous flavor unknown even to Ben and Jerry. • 871 Seventh Ave., nr. 55th St. (212-582-7500). (M)

Palio
Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Pierre au Tunnel
Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th

Opening

Han, Solo

Korean cooking has made few inroads into the Upper East Side, but entrepreneur Chang Han hopes to diversify the sushi-saturated neighborhood with **Emo's**, the casual but handsome new restaurant he designed and built himself, down to the walnut and cherry furniture. Han recruited a young chef from Chicago after discovering, much to his dismay, that "most of the older Korean chefs in town won't cook without MSG," a substance that, he says, puts him to sleep. But if omitting that flavor enhancer is a radical break with tradition, the menu isn't; it covers all the semi-familiar bases, from appetizers like pajan (big savory scallion pancakes with calamari, scallops, and shrimp) and adeptly pan-fried kimchee-and-tofu-stuffed dumplings to entrées like bibimbop and a moist and flaky cod fillet simmered in a fiery soy-and-red-pepper sauce. (1564 Second Avenue, near 81st Street; 212-628-8699.)

St. (212-575-1220). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties like braised baby octopus with red peppers and onions and tagliolini with lemon zest and vodka. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Utsav Festive India
The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Bouterin
It wasn't enough for chef-owner Antoine Bouterin to re-create the Provençal food of his childhood. He furnished his dining room with country antiques, potted herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. And his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 420 E. 59th Street (212-758-0323). (M–E)

Café Botanica
The Essex House hotel's other restaurant—the one without Alain Ducasse is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of grilled salmon with pisto manchego, and duck magret with finger potatoes and tapenade. • 160 Central Park So. (212-484-5120). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

★ Norma's
Breakfast is primordial for everyone we know who equates French toast or biscuits with Mom and unconditional love. That's why we think the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of the Nobel Peace Prize. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

★ The Russian Tea Room
The late Warner LeRoy left New York this spectacle of a parting gift, and for polishing up the fanciful red and green frippery alone, he deserves our undying gratitude and a Landmarks Preservation Commission award. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

Above 60th Street, East Side

★ Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

★ Etats-Unis
Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

Etou
"Fusion is indefeasible" reads the motto printed on the menu of this Upper East Side Japanese restaurant from the owners of Flushing's Taiwanese-Chinese-Japanese fusion joint, Laifood. To support their thesis, the kitchen dabbles in Thai spices, Mexican chiles, even mozzarella cheese to jazz up otherwise traditionally prepared Japanese dishes. • 1420 Third Ave., nr. 80th St. (212-249-0738). (M)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M–E)

Isle of Capri
Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 45 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. • 1028 Third Ave., at 61st St. (212-223-9430). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-

Photograph by Patrik Rytikangas.

kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M–E)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

Bello Giardino
As the name implies, this pleasingly priced neighborhood Italian has a nice garden and a friendly staff serving well-prepared standards. Try the lobster ravioli and the gnocchi with portobello mushrooms and goat cheese. • 71 West 71st St. (212-875-1512). (I–M) ($)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman, a true cheese whiz. • 35 W. 64th St. (212-724-8585). (E)

River
The *faux*-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

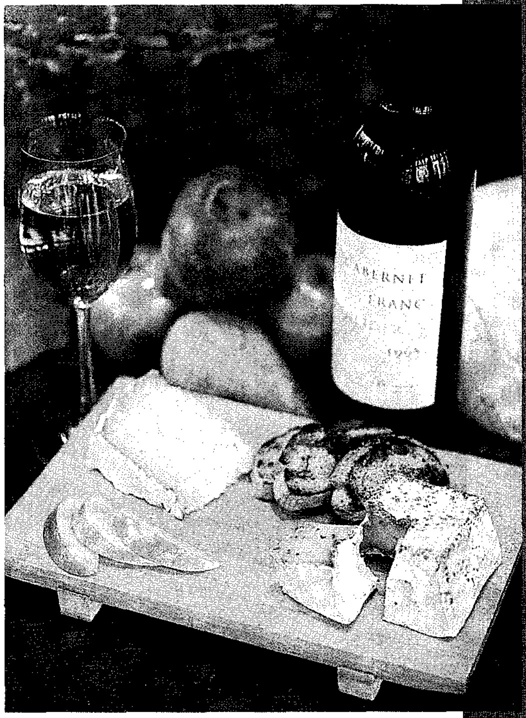
★ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

★ Sylvia's
Though it's lost few if any acolytes, Sylvia's is hardly a Harlem hangout anymore. On any given night, you can find more Columbia students there than you can in study hall, not to mention Asian tourists by the busload. Still, that hasn't changed Her Majesty's covenant by one black-eyed pea. The hot ribs still fall right off the bone. Pork chops induce finger-licking. And desserts like rum cake and coconut cake are deliriously good. • 328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I)

Brooklyn

☆ The Grocery
Like Savoy, where the Grocery's co-chef-owners, Charles Kiely and Sharon Pachter met, their 30-seat storefront mom-and-pop shop exudes a low-key charm that's hard to resist. Their Brooklyn location, however, allows them to charge sub-SoHo prices for inspired dishes like duck-confit strudel; seared pork loin with mashed sweet potatoes and roasted pears; and Eden Brook trout stuffed with spinach and shallots with spaetzle. For dessert, there's a crème fraîche cheesecake with guava sorbet that couldn't possibly inhabit the same universe, never mind borough, as Junior's. • 288 Smith St. (718-596-3335). (M)



★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

Queens

★ La Flor Bakery and Cafe
A wonderful neighborhood resource, this cozy Woodside café has two mouthwatering pastry displays, one stocked with Mexican rolls and buns, the other brimming with sour-cream coffee cake and cranberry scones. If breakfast is an embarrassment of riches, lunch and dinner are equally, intriguingly bicultural. The Mexican chef cooks food from his Puebla past (tortas, tacos, and quesadillas) and his New York present (pan-roasted salmon in a spinach-caper sauce, say), and nothing—even, incredibly, the steak au poivre—costs more than $10.95. • 53-02 Roosevelt Ave. (718-426-8023). (I)

Water's Edge
Even if the voyage lasts just fifteen minutes, as the one does from East 34th Street to Long Island City, the ferry ride feels like an instant vacation. This one happens to be free if you're having dinner at this quiet, elegant space where every table has a view of Manhattan. Lively French-American fare like Maine-lobster soufflé and seared Copper River salmon with chanterelles and tarragon jus vie with the view for your attention. • 44th Dr. at the East River (718-482-0033). (E)

The North Fork doesn't exactly pose a threat to the Côte d'Or—yet—but New York State wines continue to improve, and there's no better opportunity to gauge their progress than the Long Island Wine Council's annual **Windows on Long Island Wine**, a tasting and art auction held on May 1 at Windows on the World to benefit Gilda's Club (call 212-647-9700). And to capitalize on the spirit of Empire State oenophilia, Zoë owners Thalia and Stephen Loffredo have planned their first annual **New York Food & Wine Week**, kicking off Monday, April 30, with a $25 tasting and seminar on New York wines (provided by Vintage New York), cheese (courtesy of Old Chatham Sheepherding Company), and organic produce (trucked in from Breezy Hill Orchards). If fruit and cheese just whet your appetite, return to Zoë between April 30 and May 4 for a market menu concocted from local ingredients like Long Island shellfish, Hudson Valley foie gras, and Montauk day-boat skate ($40, plus three paired wines for $15). Or reserve for the gala winemaker dinner on May 3, a five-course, ten-wine extravaganza for $75, and meet vintners from Standing Stone, Pellegrini, Schneider, and Millbrook vineyards. (90 Prince Street; call 212-966-6722 for information and reservations.)

Westchester

Equus
No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

Photograph by Kenneth Chen.

cue

Nightlife

Edited by Ethan Browr

Concerts

G. Love and Special Sauce
4/25 at 7:30. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171); $25.

Mark Knopfler
4/28 at 7:30. • New Jersey Performing Arts Center, Newark, New Jersey (212-307-7171); $40–$82.

K-Ci and JoJo
4/25 at 7:30. • Beacon Theatre, Broadway and 74th St. (212-307-7171); $35–$50.

OutKast
4/30 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); $32.50.

Phil Lesh and Friends
4/30 at 7:30. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171); sold out.

Sweet Honey in the Rock
4/27 at 8: • New Jersey Performing Arts Center, Newark N.J. (888-GO-NJPAC); $12–$48.

Performance

How Ironic

Call it a heartbreaking night of staggering nerdiness: Postmodern pranksters **They Migh Be Giants** (pictured) will meet the literary giants of Dave Eggers's journal *McSweeney'* when the band performs a "soundtrack" to readings from the publication's upcomin "Arts and Music Issue" at the Bowery Ballroom. Will the Heartbreaker himself be there i the flesh? Will *Times* writer and Eggers nemesis David Kirkpatrick show his face, only t cause a journalistic beatdown? Wil anyone in attendance have any socia skills whatsoever? Mark your calenda for April 30. (See "Small Stages.")

Photograph by Catherine McGann.

Small Stages

B.B. King Blues Club & Grill
4/27–4/28: Chubby Checker and the Wildcats. • 243 W. 42nd St. (212-997-4144).

Bottom Line
4/24: Billy Idol. 4/26: Ed Palermo's "Better Daze." 4/27: "Required Listening" with Jo Davidson; Randy Kaplan. 4/28: "The Beat Goes On." 4/30: "Snapshot Musicals: 4 Excerpts" with Natasha Diaz; Sharon Glassman; Ann-Marie Milazzo; Patrick Wilson. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
4/24: Jurassic 5. 4/26: M. Doughty. 4/27: Organic Grooves. 4/28: Nada Surf. 4/30: They Might Be Giants. 5/1: Aterciopelados. • 6 Delancey St. (212-533-2111).

Irving Plaza
4/24: Our Lady Peace. 4/25: "Eating Out" with Janeane Garofalo; Todd Barry; Louis C.K.; more. 4/27: Grandaddy. 4/28: Melvins; Folk Implosion. 5/1: Badly Drawn Boy. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll" with ever-present spinner Paul Sevigny. Tuesdays: Hip-hop and R&B with D.J. Rich Medina at "One." Wednesdays: The world-beat-oriented "Love Bazaar" with D.J. Kamala. Thursdays: "Benefit," a downtown music revue. Fridays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Saturdays: "Hideaway" with Kiki and Unik. Sundays: "Club Badd" with long-lost downtown icon Larry Tee. 4/25: Nathan Larson. 4/27: Candy Staton. 4/28–4/29: Theo Bleckmann. • 425 Lafayette St. (212-239-6200).

Knitting Factory
4/24: Johnny Society; Church of Betty; Adam Elk. 4/25: Califone; Curtis Harvey Band; Chris Mills. 4/26: Reeves Gabrels; Larval. 4/27: Danielson Famile. 4/28–4/29: AMM. 4/30: The Mahavishnu Project. • 74 Leonard St. (212-219-3055). $.

Makor
4/25: D.J. Ulysses. 4/26: Yom Ha'Atzmaut Party. 4/28: Groove; Soulfarm. 4/29: Kerry Politzer Trio. 4/30: Korin Allal & Eviatar Banai. 5/1: Local Bands Night featuring Michael Maxwell, Mannix. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. • 99 Ave. B (212-982-2511).

Maxwell's
4/24: Strangefolk. 4/25: Jim White; Tandy. 4/26: The Bellrays; the Knoxville Girls; the Broke Revue. 4/27: Wanda Jackson; the Morells. 4/30: Superchunk; Annie Hayden. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
4/24: Florence Dore; Supple. 4/27: The Fleshtones; the Bell Rays. 4/28: The Sugarman Three; Soul Providers; the Mighty Imperials. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
4/25: Jimmy Nations Combo. 4/26: Eugene Chrysler. 4/27: Lustre Kings. 4/28: 3 Bad Jacks. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s
4/24–4/25: Toots and the Maytals. 4/26–4/27: Hugh Masekela. • 204 Varick St. (212-243-4940).

The Village Underground
Former Tramps booker Steve Weitzman brings his eclectic sensibility to a new smoke-free club in the West Village. 4/26: Wanda Jackson. 4/27: Jim White; Johnny Dow. 4/28: Robert Gordon; the Morells. • 130 W. 3rd St. (212-777-7745).

Wetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 4/24: Big Frog. 4/25: Chris Harford. 4/26: Granola Funk Express. 4/27–4/28: The Slip. 4/29: Andy Dick and the Bitches of th Century. 5/1: Deadcenter All-Stars. • 161 Hudson St. (212-386-3600). $.

Clubs

Centro-Fly
Once dominated by the bottle-service set Centro-Fly has now achieved a near-perfec mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. And the club's nev downstairs area, dubbed the "Pinky Room," i both a triumph of design (three cheers for it tacky, rec-room-porno feel!) and programming (D.J.'s like Artful Dodger and Dimitr from Paris have already graced its kitschy environs) Tuesdays: Promoter Noah Tepperberg's fabulou "TuesdayBabyTuesday" goes head-to-head with Spa' model-centric Tuesday party. Thursdays: "Sublimina Sessions" with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" ("Great British House"), refugee from Cheetah, makes a bid for the big roon of Centro-Fly. Saturdays: Energetic house and big bea with "Plant"; in the "Pinky Room" Chez music honcho Neil Aline hosts "We and the Music." • 45 W. 21s St. (212-803-7859).

Cheetah
A jungle-themed club with a spacious dance floor an a small yet powerful sound system. Tuesdays: Latin music with reggae and R&B thrown in the mix. D.J Camilo spins. Thursdays: A super-exclusive (invit only, they say), hyper-stealthy party called "Aerodynamic" thown by promoters Allen West and Samue "Tone" Barnes. D.J. Jolene spins. Fridays: "The Worl House Project." Saturdays: Thumping tribal house an live percussionists at "Cherchez La Femme." Sundays "Boys Nite" D.J. Merritt spins at "Mardi Gras." • 12 W 21st St. (212-206-7770).

Frank's Lounge
A bare-bones bar and dance spot, which hosts Lori and E-Man's frenzied but low-key house-music part "Bang the Party" every Friday. The party, which ha been at venues all over town from the 205 Club to Baktun, is just now settling into its own groove. • 660 Fulton St., at S. Elliott St., Brooklyn (212-726-1322).

Fun
This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime,* a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Thursdays: Cyberfetish party "Click+Drag." Fridays: Dinesh, Reid Speed, and Thom H. spin two-step garage at "Drive-By." Saturdays: The Wicked Crew and "N'Ice"

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

)J.'s Holmar and A. Gram present "The Golden oys." • 130 Madison St., under the Manhattan Bridge ?12-964-0303). $5.

he Roxy
ridays, the Roxy enlists D.J. Jason Ojeda for the reunch of its night for the weekender straight crowd. aturdays: Superstar D.J. Victor Calderone spins house or the Chelsea boys while hard-bodied go-go boys ance on the bar. 4/25: Kruder and Dorfmeister; illes Peterson; Gamall. • 515 W. 18th St. (212-627-404). $.

hine
'his downtown spot is now host to excellent, enthuastically received D.J.-oriented nights as well as upd-coming rock and dance acts. Thursdays: The gloously great D.J. Ron Trent and special guests like Phil sher and Norman Jay. Fridays: The hip-hop-andouse-oriented "Fri-Daze." Saturdays: D.J. Greg oole's dance-centric "Tremendous." 4/26: Sarah larmer. • 285 W. Broadway (212-941-0900).

pa
'he health-and-wellness theme (white walls, bathooms designed to look like saunas) is thankfully ostly unobtrusive, and the crowd is thankfully not xcessively chic. Spa promoter Steven Lewis maintains e kind of balance between office *zhlubs,* club kids, d A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

Twilo
Never mind all the drug-bust drama: The real news here is that Twilo is leaving trance in the dust and fast becoming a progessive-house fan's wet dream thanks to sets from U.K. epic housers like Mauro Piccotto and Danny Howells. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. • 530 W. 27th St. (212-268-1600).

Vinyl
The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

Jazz

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 4/25–4/28: James Moody. • 315 W. 44th St. (212-581-3080).

Blue Note
With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 4/24–4/29: Take 6. • 131 W. 3rd St. (212-475-8592).

Cajun
A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall
Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Detour
With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 4/24: Renaud Penant Trio. 4/25: Eric Rasmussen Quintet. 4/26: Michel Gentile Quartet. 4/27: Andrew Emer Septet. 4/28: Paul Carlon Quartet. 4/30: Will Sellenraad Trio. 5/1: Benny Lachner Quartet. • 349 E. 13th St. (212-533-6212).

Iridium
In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 4/24–4/29: Jacky Terrasson Sextet. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Noon"
Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz's hottest players. 4/27: Dick Katz. • 143 E. 49th St. (212-832-0888 or www.jazzatnoon.com).

The Jazz Standard
A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mondays in March: The Howard Fishman Quartet. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 4/24–4/26: Norman Hedman & Tropique. 4/27–4/29: Denny Zeitlin Trio. • 116 E. 27th St. (212-576-2232).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for stu-

Performance

)ownbeat Dynamos

Maestros are known for big breaks between projects, but **Kruder and Dorfmeister** (pictured), the Austrian duo whose compilation *The K&D Sessions* defined chilled-out electronica, haven't given dance-music fans a follow-up since that project's release in 1997. Why the wait? Says Peter Kruder, half of the Austrian D.J.'ing-and-production team, "We are just waiting until the perfect release is ready, and then it will be right. Time is not the issue, since we are independent and fully self-financed, so we are free not to play the usual market techniques." That said, the two have been far from unproductive; they've kept a busy schedule spinning at clubs around the world and releasing two projects, *Tosca* and *Peace Orchestra.* Kruder and Dorfmeister made a big impression, too, at this year's Winter Music Conference in Miami, where they played a sublime set of deep house and ambient techno at a sunset party beachside. "It's just great to get the reactions and really feel the music played through a big sound system," Kruder says. The pair will experience that feeling again when they plug into the Roxy's massive amps on April 25, with British D.J.-tastemaker Gilles Peterson opening. Don't expect to laze about during their set. "We are known for downbeat sounds, but D.J.'ing-wise, we are really open," Kruder says. "As long as the groove is there, we love it." (See "Clubs.") E.B.

hotograph by G-STONE.

dents and seniors, $6 for children. 4/27: Dave Valentin Quartet. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Showman's Café
Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), *the legendary jazz watering hole* offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 E. 125th St. (212-864-8941). $.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Sweet Basil
An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 4/24–4/29: "Masters of Groove" featuring Grant Green Jr, Bernard "Pretty" Purdie, Reuben Wilson, and Leo Gandelman. • 88 Seventh Ave. So. (212-242-1785).

Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 4/24–4/29: Louie Stewart Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50, two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. 4/24: "The Blue Collar Show." 4/25: "Chicks With Shticks." 4/26–4/27: Jim Breuer. 4/28–4/29: Wanda Sykes. 4/30: Susie Essman. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 4/30: Colin Quinn; Susie Essman; Nick DiPaolo; Greg Giraldo; Steve Byrne; Tony Rock. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

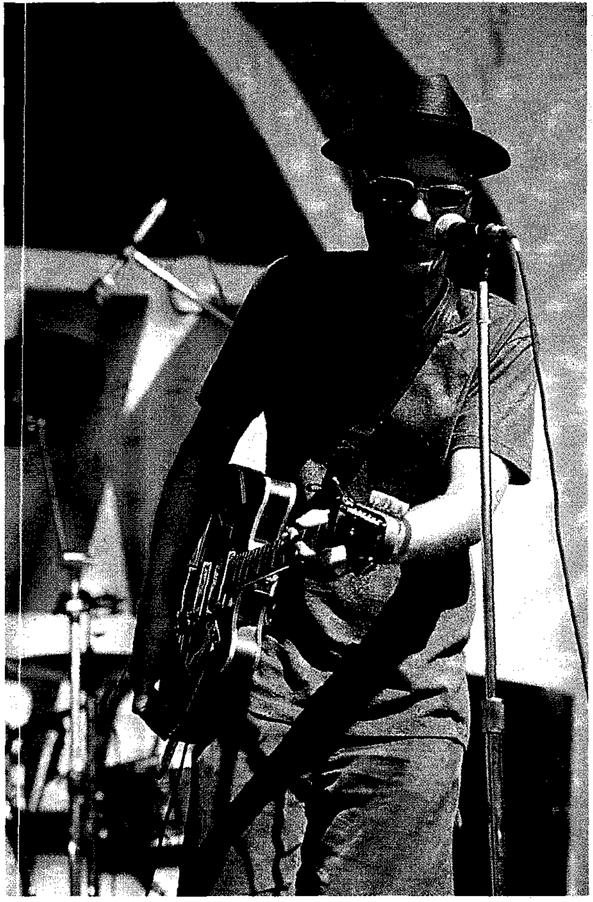
Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's *oldest comedy establishments. Shows Fri. at 9 and* 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. Through 4/29: Jerry Diner; John Rizzo; Richie Byrne; Carrie Karavas; Grery Rogell; Nancy Redman. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wed. with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 4/26: "Comedy Salsa." 4/27–4/28: Ted Alexandro; Greer Barnes; Greg Carey; Sue Costello. • 34 W. 22nd St. (212-367-9000).

Performance

Soul Survivor

With his band Soul Coughing, **Mike Doughty** (pictured) provided some of the more adventurous alt-rock of the nineties, collaborating with everyone from drum-'n'-bass do Optical to progressive-house icon BT. Soul Coughing might be no more, but that doesn't mean Doughty has stopped experimenting: He's even written a book of poetry, set to hit bookstores this fall. But for his April 26 show at the Bowery Ballroom, a solo Doughty wi return to his Soul Coughing days, strumming out their best material on an acoustic guitar. (See "Small Stages.")



Photograph by David Atlas/Retna Ltd

"Spin Cycle Comedy"
Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. • King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearance Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, an 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in i cozy environs. (Early shows Tues.–Sat., late shows Fr and Sat.) 4/24–5/19: Karen Akers. • 59 W. 44th S (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimat cabaret space. 4/24–4/28: Lorna Dallas. 4/30: Ji Caruso and Billy Stritch. • 450 Park Ave. So., at 30th S (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Ban at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrate her fourteenth year at the Cafe Pierre with a speci program called "Fascinating Rhythms: 50 Years o American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11:00: Sinatra impersonator Cary Hoffman, backed by Stan Rubin eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening o overwrought Broadway fare than some understate cabaret? Thursdays: "Seth's Broadway Chatterbox. Fridays: "The Next Big Broadway Musical." Saturday at 8: "Poole Party!" Saturdays at 11: Tommy Femi presents "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $50 Tues.–Fri.; $75 for the early show on Friday and all shows on Saturday; $50 food-and-drink minimum. Through 5/5: The Pizzarelli Family. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 4/25: Carol Shedlin in "Swing High, Swing Low." 4/26: Nancy Marano. 4/28: Judy Kreston and David Lahm. 4/29: Courtney Kenny. 4/29: Annette Hunt sings "The Grace Moore Songbook." 4/30 *"That's My New York," a new musical revue by John* McMahon and Jay Jeffries. 5/1: Courtney Kenny in "A Shine in the Sky." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

Classical & Dance

round Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

lassical Music

ew York Philharmonic
esents works by Beethoven, Webern, and Schumann 4/24 at 7; Beethoven, Wagner, and Schoenberg on '26–4/28 at 8. • Avery Fisher Hall, Lincoln Center (212-1-6500); $23–$86.

dgar Meyer
olo bass recital includes his transcription of a Bach ite for solo cello, as well as his own compo-ions. 4/24 at 7:30. • Alice Tully Hall, Lincoln enter (212-875-5788); $27.50–$37.50.

3ach and the 20th Century"
ianist Louis Lortie plays the music of J.S. ach and Györy Kurtág's *Games*. 4/26 at 8. • olumbia University, Miller Theatre, 116th St. and oadway (212-854-7799); $17.

Transient Glory: The Voices of Children"
ancisco J. Núñez founded the Young Peo-e's Chorus with the belief that children's oices can be serious musical instruments. he chorus performs four new commissions composers including John Tavener and lichael Torke. 4/28 at 8. • 92nd Street Y, 1395 xington Ave. (212-415-5500); $25.

awn Upshaw, Richard Goode
oprano and piano duo perform folk-based ngs by Mahler and Bartók, and songs by aydn and Ives. Goode plays solo works by ebussy and Beethoven. 4/24 at 7:30. • arnegie Hall, Seventh Ave. at 57th St. (212-247-300); $21–$88.

3eyond the Iron Curtain"
he New York Festival of Song ends its sea-n with Steven Blier's exploration of nineteenth- and ventieth-century musical legacies of former Soviet-oc countries. 4/26 at 8. • Carnegie Hall, Seventh Ave. at 7th St. (212-247-7800); $33.

he Canticum Novum Singers
erform music by Bejamin Britten. 4/28 at 8:30. • ierkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

he MET Orchestra
ommemorates the one-hundredth anniversary of erdi's death with *Messa da Requiem*, featuring sopra-o Renée Fleming, mezzo Olgo Borodina, tenor larcello Giordani, bass René Pape, and the Metro-olitan Opera Chorus. 4/29 at 3. • Carnegie Hall, Sev-th Ave. at 57th St. (212-247-7800); $33–$176.

ondon Symphony Orchestra
erforms works by Janácek, Martinu, and Dvorák on /29 at 3, and Dvorák and Smetana with violinist arah Chang and the London Symphony Chorus on /30 at 7:30. • Avery Fisher Hall, Lincoln Center (212-721-500); $28–$50.

ienna Mozart Orchestra
nsemble offers a sort of best-of-Mozart concert: pera overtures, arias, duets, symphony movements, nd concertos—in period costume. 4/29 at 8. • Avery isher Hall, Lincoln Center (212-721-6500); $25–$75.

pera

mato Opera
lozart's *Don Giovanni* is the fifth production of the company's season. 4/21–5/6, weekends. Times vary. • Amato Opera, 319 Bowery (212-228-8200); $25.

The Metropolitan Opera
The season comes to a close with *The Makropulos Case*, *Lulu*, and *Un Ballo in Maschera*. Call for program details and times, or visit www.metopera.org. • Metropolitan Opera, Lincoln Center (212-362-6000); $25–$250.

New York City Opera
Final week of the season includes *De Tote Stadt*, *The Ballad of Baby Doe*, *Rigoletto*, and *La Bohème*. Call for program details and times, or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$98.

Juilliard Opera Center
Presents Poulenc's *Dialogues of the Carmelites*, led by Julius Rudel—the conductor who can boast a 175-opera repertoire. 4/25 and 4/27 at 8; 4/29 at 2. • Juilliard Theater, Lincoln Center (212-721-6500); $20.

Dicapo Opera
Presents *Rigoletto*. 4/27–4/28 at 8; 4/29 at 4. • Dicapo Opera Theatre, 184 E. 76th St. (212-288-9438); $40.

Edited by Alicia Zuckerman

Gilbert & Sullivan Society
Gilbert strayed from Sullivan with *His Excellency, or the Played-Out Humorist*, the operetta he wrote to Frank Osmond Carr's score. 4/28 at 7:45. • The New York Quarterly Meeting House, 15 Rutherford Pl. (718-274-7279); free.

Dance

Association Edna/Boris Charmatz
France Moves, a citywide festival of contemporary French dance, presents the U.S. debut of choreographer Charmatz and his work *herses (une lente introduction)*, with live cello and naked people. 4/24 at 9; 4/25–4/28 at 8. Visit www.francemoves.com for more info. • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $20.

Compagnie Josef Nadj
France Moves presents the company's U.S. debut with *Les Veilleurs*, inspired by Kafka. 4/24–4/29; times vary. Visit www.francemoves.com for details. • Joyce Theater, 175 Eighth Ave. (212-242-0800); $32.

Compagnie DCA
France Moves presents Philippe Decouflé's company in *Shazam!*—a multimedia work. 4/25, 4/27–4/28 at 7:30; 4/29 at 3. Visit www.francemoves.com for details. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette St. (718-636-4100); $20–$45.

Compagnie Maguy Marin
France Moves presents the U.S. premiere of *Pour Ainsi Dire*. 4/26–4/29; times vary. Visit www.francemoves.com for details. • The New Victory Theater, 209 W. 42nd St. (212-239-6200); $20–$40.

"Dance Sampler"
Sixteen modern companies perform the work of emerging and established choreographers. 4/28 at 7. • Symphony Space, Broadway at 95th St. (212-864-5400); $15.

hotograph by Clive Barda.

Opening

J.S., I Love You

"The problem nowadays is we have all this repertoire and only one life," laments pianist Louis Lortie (pictured). So at 41, Lortie has built a career by focusing on just a few composers at a time, becoming a scholar, a historian, and an interpreter of their music. This week, his focus will be on György Kurtág, during the **Bach and the 20th Century** series, which explores the connection between twentieth-century composers and old Johann Sebastian. Lortie will be performing selections from Kurtág's *Jatekok ("Games")*, a series of 34 pieces (most under a minute long), interspersed with Bach chorales. "We tend to forget that Bach wrote most of his [keyboard] music not for concerts but for students," Lortie says. "The music was not to be enjoyed, just played as an exercise. Then, suddenly, this strange guy named Glenn Gould made it hip to play Bach recitals." Like Bach, Kurtág approaches his keyboard music as a workout tool, as much for the mind as for the fingers. In *Games*, he taps into the "genius of the child," he says. "There is so much genius in us that we lose over time." *Games*, written over the course of six years in the seventies, also includes tributes to composers like Stravinsky and Scarlatti, and in that sense, "it's a little bit like a diary," says Lortie, whose program this week includes a Bach concerto and preludes and fugues from *The Well-Tempered Clavier*. Though Bach's keyboard oeuvre wasn't intended for the concert hall, in Lortie's hands, it's probably a good place for it: A critic for London's *Daily Telegraph* described him as "one of perhaps half a dozen pianists who it is worth dropping everything to go and hear." (See "Classical.") A.Z.

cue

TheMix

Edited by Boris Kachk

Radio Highlights

Ella Fitzgerald Tribute
On the late jazz great's birthday, the folk station spotlights her work all day, with its noon program on *Under the Covers* devoted to Fitzgerald's interpretations of great pop songwriters. • 4/25, all day, WFUV, 90.7 FM.

Chuck Close
The famously tenacious painter, who needs a forklift just to move around his canvas, talks to host Leonard Lopate about the eight items he'd need for six months of complete solitude on this episode of "Survival Kit." • 4/29 at 4 P.M. WNYC, 820 AM.

Lectures and Panels

"The World of Tofu"
Culinary historian and TV commentator Hisao Nagayama talks about the history of the world's oldest (and America's latest) processed food, followed by a reception and tasting of tofu dishes. • 4/24 at 6:30 P.M. Japan Society, 333 E. 47th St. (212-715-1262); $20.

"Russia and the French: Enlightenment and Revolution"
NYU president (and eighteenth-century-Russia scholar) L. Jay Oliva lectures on the unique international relationship. • 4/24 at 8:30 P.M. La Maison Française at NYU, 16 Washington Mews (212-998-8750); free.

College Admissions Seminar
Perhaps the only free college advice in town (but R.S.V.P. early): The educational organization Inspirica hosts an information session, featuring founder Lisa Jacobson and admissions consultant Frank Leana, to talk about the latest changes in admissions policies. • 4/25 at 6:30 P.M. The Carlyle Hotel, 35 E. 76th St. (212-245-3888 for reservations); free.

"The Haunting of Historic Houses"
Dr. Carlos Alvarado, of the Parapsychology Foundation, presents a slide lecture on the history of haunted houses since the nineteenth century, using the Merchant's House as a case study. • 4/25 at 6:30 P.M. Merchant's House Museum, 29 E. 4th St. (212-777-1089); $15.

"A Recount of Election Night"
More journalistic hand-wringing, as Steven Brill, Jeffrey Toobin, and author Nancy Maynard discuss leg and ethical issues arising from television coverage those fateful days, with First Amendment attorn Floyd Abrams moderating. • 4/26 at 6:30 P.M. The Fir Amendment Center, 580 Madison Ave., at 57th St. (21 317-7596); free.

Aluminum Seminar
In conjunction with the Cooper-Hewitt exhibit "Al minum by Design," exhibit curator Sarah Nicho MOMA curator Paola Antonelli, architect Ali Taylor, ar Kingston University dean of design Penny Sparke di cuss aluminum's impact on design, with Cooper-H witt's Deborah Sampson Shinn moderatin Followed by a private viewing and reception 4/27, 1-7 P.M. Cooper-Hewitt, National Design M seum, 2 E. 91st St. (212-849-8386); $125.

Native American Crafts
During two workshops, several artists from tl Choctaw, Lakota, and Arapaho tribes off demonstrations and presentations of traditio al beakwork, quillwork, and doll-making. 4/28 and 4/29, noon to 3 P.M. National Museum the American Indian, George Gustav Heye Cent One Bowling Green (212-514-3714); $8 materia fee.

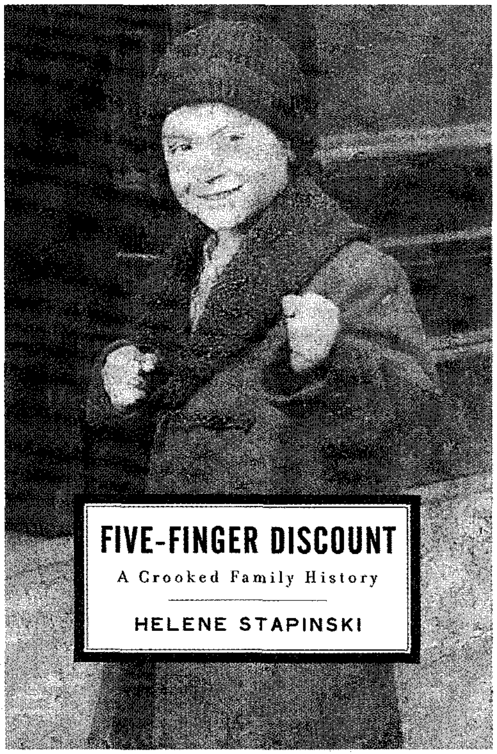
"Merry-Go-Round Memories"
Folklorist Gerry Holzman, director of the Em pire State Carousel Project, traces the develop ment of the industry in New York State. • 4/ at 11 A.M. The 92nd Street Y, 1395 Lexington Av (212-415-5500); $25.

William F. Buckley
Buckley talks to CNN's Jeff Greenfield in th third and last talk of the Y's series "The Fir 100 Days of the Presidency." • 4/29 at 7:30 P. The 92nd Street Y, 1395 Lexington Ave. (212-41 5500); $20.

"The Color of Sound"
The first in a series of discussions with artis hosted by the New York City Opera's directo Paul Kellog, this panel on the relationship b tween and art and music includes poet Me Mei Berssenbrugge, architect Hugh Hard stage director Mark Lamo, and artists Ap Gornik, Kiki Smith, and Richard Tuttle. NY fine-art professor Robert Rosenblum mode ates. • 4/30 at 6 P.M. Jason McCoy Gallery, 525 W 22nd St. (212-870-5595); $175 in advance only.

In Print

Family Plots



Growing up in corrupt, polluted Jersey City, with an assortment of petty crooks and brawlers for relatives, **Helene Stapinski** could think about nothing except leaving. That's what eventually drove her to Nome, Alaska—a trip she wrote up as her MFA thesis at Columbia. "I had a friend who was just like, 'Forget Alaska, man, you gotta write about Jersey City! No one's written about Jersey City,' " Stapinski remembers, her accent still firmly in place. "And I said, 'Well, yeah, because it's such a stinkhole—why would anyone want to?' " But one day, looking for an old article in the library about a relative's death, Stapinski found that the piece had been torn out—most likely by her thieving grandfather Beansie, who was a security guard there. "I looked around me and realized I was the only one there with a family like this," she says of the moment that inspired her memoir, *Five-Finger Discount: A Crooked Family History*. Stapinski sets tales of murderous ancestors and generations' living off swag in the context of a city defined by chemical waste and regular political indictments. Having settled in Red Hook ("It looks a lot like Jersey City, but I don't have to bump into my cousins"), Stapinski says distance gave her the proper perspective. "I was just so sick of it," she says. "It wasn't until I got far away that I realized these were great stories. There's a whole chunk of land out there that everybody turns their back to, including the Statue of Liberty." Stapinski, a freelance writer, plans to stick to memoir, perhaps publishing her book on Alaska and an account of her stint in an indie-rock band. "I avoided writing the personal stuff for a really long time," she says. "But this is it. You have to write about what you know, however painful it may be." Stapinski reads on April 26 at Barnes & Noble. (See "The Written Word" for details.) B.K.

The Written Word

Anthony Bourdain and Joel Rose
Bourdain, the chef, novelist, and best-selling author o *Kitchen Confidential* and the more recent *Typhoid Ma* (part of the Urban Historicals series), gives a lectu on "The Cult of Professional Cooking: A Discussio of the Shared Customs of Chefs and Cooks Fro 1920s Paris to the Present." The following day he ap pears with Joel Rose, the series editor, where Ros also discusses his own contribution, *New York Sawed I Half.* • 4/24 at 6 P.M., Humanities and Social Sciences L brary, Celeste Bartos Forum, Fifth Ave. and 42nd St. (21 930-0855); $10. With Rose, 4/25 at 7:30 P.M., Barnes & No ble, 33 E. 17th St. (212-253-0810); free.

Roy Hansen
The prize-winning author reads from his new collection of essays, *A Stay Against Confusion,* and sign copies. • 4/25 at 7:30 P.M. Barnes & Noble, 2289 Broadway at 82nd St. (212-362-8835); free.

The Best American Short Stories 2000
In this "Selected Shorts" event, E. L. Doctorow presents selections from this year's edition, with Isaia Sheffer, Joe Morton, and Harris Yulin reading th work of Percival Everett, Allan Gurganus, and Raymond Carver. • 4/25 at 8 P.M. Symphony Space, 253 Broadway, at 95th St. (212-864-5400); $18.

Kien Nguyen
Nguyen reads from his memoir, *The Unwanted,* about eing the son of a Vietnamese mother and American ather, a legacy of the Vietnam War. • 4/26 at 7:30 P.M. arnes & Noble, 4 Astor Pl. (212-420-1322); free.

Helene Stapinski
The author of the Jersey City memoir *Five-Finger Disount: A Crooked Family History* reads from her work. • /26 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd t. (212-362-8835); free.

A Tribute to Gregory Corso
At least 35 writers and musicians, including Jim Caroll, Patti Smith, Thurston Moore, and Eileen Myles, emember the late Beat poet with readings and talks. 4/26 at 8 P.M. The Poetry Project, 131 E. 10th St. (212-674-910); $7.

Anne Carson and Bei Dao
Carson, a poet and ancient-Greece scholar, and Dao, a issident Chinese poet, read from a broad sampling of heir writing at a continuation of Dia's "Readings in Contemporary Poetry" series. • 4/28 at 4 P.M. Dia Center or the Arts, 548 W. 22nd St. (212-989-5566); $6.

Thomas Glave, Ravi Jain, and Penda Aiken
The three authors (Glave is an O. Henry Award winner, and *Village Voice* "Writer on the Verge") read from ecent work at an event hosted by the John Oliver Killens Writers Workshop (founded for writers of color). • 4/29 at 4 P.M. First Unitarian Church, 50 Monroe Pl., Brooklyn Heights (718-919-0642, ext. 13); free.

Francine Prose and Claire Messud
Prose, the author of ten acclaimed works of fiction, nd Messud, author of *When the World Was Steady,* both ead from new work. • 4/29 at 7 P.M. KGB, 85 E. 4th St. 212-505-3360); free.

"Writers at the Movies"
As the Manhattan Theatre Club's "Writers in Performance" series continues, authors Jim Shepard, Francine Prose, Deborah Eisenberg, and Margot Livesey talk about the movies that most inspired and ascinated them. • 4/30 at 7:30 P.M. Manhattan Theatre Club, City Center, 131 W. 55th St. (212-399-3030); $15.

A Tribute to Willie Morris
Memorial readings and remembrances from friends of he late author, celebrating his final novel, *Taps,* feature William Styron, David Halberstam, and JoAnne Prichard Morris. • 4/30 at 7:30 P.M. Barnes & Noble, 33 E. 7th St. (212-253-0810); free.

oseph Berger
The New York *Times* editor and author reads from his nemoir, *Displaced Persons.* • 4/30 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

A Tribute to Isaac Babel
Famous authors honor the Russian Jewish author purged by Stalin. Selections from the forthcoming *Complete Works* are read by its editor—daughter Nathalie Babel—as well as translator Peter Constanine, Elie Wiesel, Paul Auster, Grace Paley, Cynthia Ozick, and Michael Scammell. • 4/30 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $15.

Special Events

Tours

Literary Brooklyn Heights
Titled "From Leaves of Grass to Breakfast at Tiffany's, historian Matt Postal's walk traces the lives and domiciles of Whitman, Capote, Mailer, and several others. • 4/28 at 11 A.M. Meet at corner of Clark and Henry Sts. (718-230-2780 for recommended reservations); $12.

"George Washington & The American Revolution"
Marking the anniversary of our first inauguration, this Wall Street tour leads to Trinity Church, Federal Hall, the site of Washington's presidential mansion, and other sites associated with him and the Revolution. • 4/28 and 4/29, 12:30–2 P.M. Call 212-465-3331 for reservations and meeting place; $12.

Maritime New York
From South Street Seaport to Staten Island, learn of the rise and fall of the Port of New York while seeing the Titanic Memorial, the soon-to-move Fulton Fish Market, the Cunard Building, and the Staten Island Ferry. • 4/28 at 2:30 P.M. Meet inside Blimpie's at 38 Park Row (888-377-4455); $12.

"When the Bronx Was Jewish"
During the thirties, the Bronx was nearly 50 percent Jewish—though that population shrank more drastically than in any other borough. The tour includes old synagogues and tales of former residents like Shalom Aleichem, Irving Howe, and E. L. Doctorow. • 4/29, 10 A.M.–6 P.M. Call 212-415-5500 for meeting place and reservations; $50 including transportation.

Benefits

"Taste of the Nation"
Share Our Strength's mass food-and-wine tasting features 50 local gourmet chefs and 25 wine purveyors. There will also be a silent auction; proceeds benefit anti-hunger initiatives. • 4/25 at 7:30 P.M., VIP cocktails and cookbook signings at 6 P.M. Grand Hyatt New York, 42nd Street and Grand Central Station (800-955-TASTE); $275 VIP tickets, $175 general admission.

"POP: A Tour Through the Candy-Colored 60's"
The New York Public Library's 2001 Young Lions benefit promises inflatable furniture, go-go dancers, and Beatles music. • 4/26 at 9 P.M. The New York Public Library, Fifth Ave. at 42nd St. (212-930-0730); $150–$200.

Queen Noor Gala
The Queen of Jordan and Joel Siegel are both honored by Gilda's Club at a gala benefiting cancer research, with Charles Gibson, Ernestine and Bill Bradley, Gene Wilder, and others attending. • 4/28 at 7:30 P.M., dinner at 8:30 P.M. Starlight Roof, Waldorf-Astoria, 301 Park Ave., at 50th St. (201-457-1670); $1,000.

"Tom Sawyer"
A showing of the new Broadway musical benefits the Randalls Island Sports Foundation, to help develop the island's facilities. • 4/29 at 3 P.M. Minskoff Theater, 1515 Broadway, at 44th St. (212-830-7722); $250.

Exhibit

"Where Fashion Meets Art"
The second annual event brings more than 60 boutiques together with almost as many galleries, to show various works with some link to their collections across a long stretch of Madison. • 4/30–5/12. Madison Ave., 57th–86th Sts. (212-861-2055); free.

Events

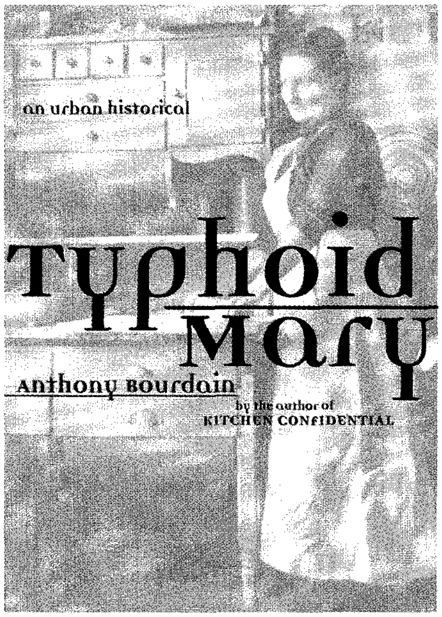
Antique-Garden-Furniture Show
Twenty-eight leading dealers display and sell furniture in its most natural environment, the Botanical Garden, accompanied by lectures and demonstrations. • 4/27–4/29, 10 A.M.–5 P.M. New York Botanical Garden, Bronx River Pkwy. at Fordham Rd., Bronx (718-817-8687); $10.

Cherry-Blossom Festival
Sakura Matsuri (the true name of this Japanese festival now in its twentieth year in Brooklyn) features more than 45 varieties but coincides most closely with the bloom of the Kwanzan trees. The weekend includes Japanese bonsai, music, calligraphy, drumming, doll-making, theater, food, and folk-dancing. • 4/28 and

In Print

Urban Legends

As if his best-seller, *Kitchen Confidential,* weren't a grisly enough contribution to New York City lore, Anthony Bourdain's latest nonfiction offering, **Typhoid Mary,** resurrects the misunderstood, unfairly quarantined chef and icon of an even less sanitary era. Bourdain's pocket-size volume and Joel Rose's **New York Sawed in Half** are the first of Bloomsbury's new Urban Historicals, a series of slim big-city stories from our town as well as from Los Angeles, New Orleans, London, and Chicago. Bourdain, suddenly the city's favorite food historian, comes to the New York Public Library April 24 to tackle a much broader subject, "The Cult of Professional Cooking," and appears with Rose (who's also the series editor) at Barnes & Noble Union Square on April 25 and at the National Arts Club on May 8, to be followed by a reception featuring the "Typhoid Mary" cocktail—don't ask. (See "The Written Word" for details.)



Game Week

	Mon: 4/23	Tues: 4/24	Wed: 4/25	Thu: 4/26	Fri: 4/27	Sat: 4/28	Sun: 4/29
DEVILS			NHL PLAYOFFS SCHEDULE TBA				
YANKEES		SEA MSG 7:05 P.M.	SEA MSG 7:05 P.M.	SEA MSG 7:05 P.M.	OAK MSG 7:05 P.M.	OAK MSG 1:05 P.M.	OAK MSG 1:05 P.M.
METS		MIL FSNY 8:05 P.M.	MIL FSNY 8:05 P.M.	MIL FSNY 2:05 P.M.	STL FSNY 8:10 P.M.	STL WPIX 2:10 P.M.	STL FSNY 2:10 P.M.
KNICKS			NBA PLAYOFFS SCHEDULE TBA				
METROSTARS						DAL MSG 7 P.M.	

HOME AWAY

SMART CITY

Continued from page 112

Carl Romanowski's shop is an alcazar of luxe—with walls dripping in opulent textiles and divans piled high with sumptuous pillows. While he can execute a simple, Spartan design, "less is more" is not the mantra here. This is the place for rich fabrics (average price of goods here is $70 a yard, although cottons start at $30), extravagant fabrications, and luxurious treatments. A club or wing chair starts at $275, with additional back cushions starting at $128; a three-seater sofa starts at $770; a funky dining chair, with harlequin quilting edged in diamond points with tassels on each point, is $300; he'll even upholster a headboard and footboard, starting at $720 for a twin.

Beckenstein Fabric & Interiors

4 West 20th Street; 212-366-5142.

Over three quarters of Beckenstein's business is to private customers, and the shop is well equipped to service walk-ins and window-shoppers who aren't even sure what they need. The store sells furniture that is manufactured specifically to be slipcovered. "Interesting textures, washed chenilles, heavy wovens, and washable velvets prevail now," says Greenberg. "Florals are basically dead for slipcovers." He advises getting them made when you purchase your furniture, so all the work is done at once. A club or wing chair starts at $180 (with a back cushion, $270); a love seat, $360 (with two back cushions, $540); a three-seater sofa with back cushions and two side pillows, $630; a headboard and footboard for a queen-size bed, $650.

Sheila's Decorating

68 Orchard Street; 212-777-3767.

This warm and friendly shop is filled with resplendent textiles and one-of-a-kind pillows everywhere you look. Nearly three quarters of the business is to "civilians," so the salespeople and staff designers are well equipped to dispense advice and guidance. Fabrics are a good buy here, too—I spied some pricey "uptown" goods for $150 a yard that could easily sell for $600 a yard elsewhere. Owner Sheila Mark loves the versatility of slipcovers. "You put the *shmatte* on, you take the *shmatte* off," she says, laughing, "and you get a new feeling in a room." Prices start at around $125 for a club or wing chair ($50 for back cushion) and $250 for a love seat ($50 each for back cushions); elaborate Parsons-style chairs, with abundant dressmaking details are $250 each. ■

CARLSON

Continued from page 22

backpack. There was no explosion. The military robotic device was returned to its fortified bunker.

And the president remained in his, the White House, which every year seems to become increasingly more "secure." The Secret Service details seem to grow larger and more aggressive. The precautions—balloons were prohibited at the White House Easter Egg Roll this year because they sound like gunshots when they pop—become a little more elaborate. The implication is that a president's life is worth a lot more than anyone else's, and that the country would flounder if anything ever happened to him. There are signs (amen) that Bush doesn't entirely buy this. He's already shortened the presidential motorcade by five vehicles. He may some day reopen Pennsylvania Avenue. Perhaps he understands that increased security invariably means increased isolation.

Or perhaps he just senses that most of the talk about security is ridiculous. Only the jumpiest Secret Service agent believes the president is ever really in danger. Danger isn't the point. Power is. The powerful have security protection. That's how you know they're powerful. In a city where even rich people don't drive particularly expensive cars, where a Lincoln sedan is considered a limousine, the real power move is not to own a Bentley. It's to be trailed by a Suburban with tinted windows. The mark of a successful Washington party is when the Secret Service sweeps your house beforehand.

If you're a federal official with access to free bodyguards, it must be tempting to play it up. Janet Reno never went anywhere unaccompanied. Nor was she above having FBI agents hold her bags while she shopped. Dan Glickman, a Clinton agriculture secretary obscure even to most terrorists, showed up at a Christmas party last year with a Puff Daddy–size posse of bodyguards.

An impressive few resist the temptation. Louis Freeh, the high-profile director of the FBI, moves around Washington most of the time with no bodyguards at all. (Freeh carries his own gun.) Donna Shalala dispensed with security during her eight years as HHS secretary, and she wasn't even armed. A couple of years ago, a mugger tried to rob Shalala at a cash machine. She crouched on the ground and started yelling till he went away. Afterward, she still refused protection.

Late last year, I saw Shalala on the street in Georgetown, walking her dog. I looked, but there wasn't a single man with an Uzi and an earpiece in sight. ■

4/29, 10 A.M.–6 P.M. Brooklyn Botanic Garden, 1000 *Washington Ave., Brooklyn* (718-623-7241); $3.

Sports

Critical Mass

Every last Friday of the month, Time's Up! hosts this cycling and skating event through the streets of the city. Bring a musical instrument this time around. Meets at Union Square Park So. on the steps at 14th St. • 4/27 at 7 P.M. (212-802-8222); free.

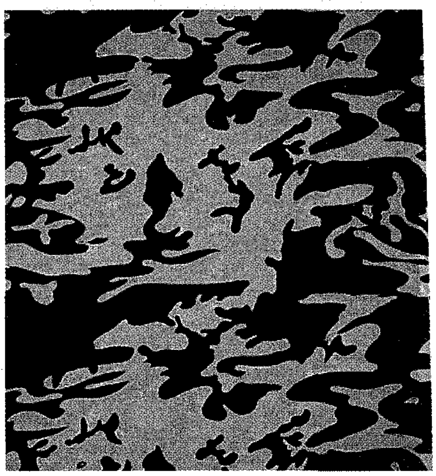
Pajama Run

Join the New York Road Runners Club in pajamas for this 5K and races for kids in Central Park. Starts on East Drive at 99th St. Awards are given in several categories; there's a pajama raffle after the race. • 4/29 at 9 A.M., kids' races at 8:30 A.M. (212-860-4455); nonmembers $17, limited race-day entries $22. Numbers and T-shirts may be picked up prior to the race at the NYRRC, 9 E. 89th St., noon–7 P.M. 4/26–4/27, 11:30 A.M.–4:30 P.M. 4/28, or on race day 7:30–8:30 A.M.

Opening

Commercial Art

Purists may balk at the premise of the second annual **Madison Avenue: Where Fashion Meets Art** exhibit. But artists have long marketed themselves as trendy brands, and Madison Avenue designers often have good taste and the money to support it. From April 30 to May 12, 60 of the avenue's boutiques lay their artistic judgment on the line, showcasing the work of favorite artists (from masters to celebrity dabblers) on loan from more than 40 area galleries. Valentino's display of Andy Warhol's 1986 painting *Camouflage* (pictured), casting the late artist in the role of fashion prophet, may be the wittiest choice on view. The displays fill windows from 57th to 86th Streets, with private receptions in the stores on May 3. (See "Exhibits" for details.)



Photograph courtesy of Valentino USA.

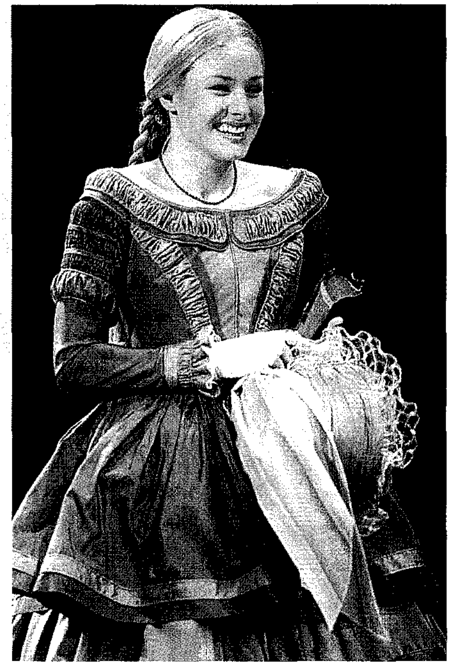
Kids

Edited by Susan Avery

Opening

Broadway Bell

Chances are, if you're a Manhattanite, you've run across **Kristen Bell**. In the three years she's lived in New York, she's managed to work in retail sales at boutiques around town, land coveted print-modeling assignments, and rely heavily on baby-sitting to pay her way through NYU. She also shoehorned in some work as a triage nurse in the slums of Brazil, but that's old news. Now the rest of the city is about to discover this 20-year-old girl-next-door. In Broadway's latest family delivery, *The Adventures of Tom Sawyer,* Bell (pictured) puts on a performance that makes one want to check her birth certificate to see if she was indeed born Becky Thatcher. The five-foot-one blonde with the little-girl voice, who exchanges both chewing gum and saliva with Mark Twain's mischievous protagonist, describes herself as "clumsy," "goofy," and someone who's "looked like this since I was 12 years old." After landing the role, Bell read the book twice and took Becky in a fresh direction, making her less of a tomboy and more of a curious adolescent who'd rather toy with Tom's heart than jump in a lake. "With this story, parents are exposing their kids to an amazing piece of literature, and the play does a wonderful job of showing the innocence of the book," she says during a mid-morning chat before a hectic preview weekend at the Minskoff Theatre. "I think it will run for a long, long time." Golly, we do, too. (See "Children's Events.") S.A.



Photograph by Joan Marcus.

Children's Events

Bell's for Becky
The Adventures of Tom Sawyer is tailor-made to satisfy amilies with kids 8 and older. If you're a boy, you want to be Tom; if you're a girl, you want to be Becky. If you're too cool for words, you'll identify with Huckleberry Finn. True to Twain's roman à clef, but politically corrected enough to pass liberal buster. • Opens April 26 at the Minskoff Theatre, 200 W. 45th St. (212-307-4100); $85–$35.

Jack and Jill Went to a Spring Fair
Spring ahead to the annual Jack and Jill Spring Fair. Take a hayride, bounce on the moonwalk, climb aboard a fire truck, and be entertained by the Imagination Workshop Band at 2 P.M. Vendors will also have shopping booths and a used-toy-and-clothing flea market. • 4/28 from noon to 4 P.M.; Jack and Jill School, 209 E. 16th St. (212-475-0855); $3, kids 1 and younger are free.

Playful Puppetry
Papegano Puppet Theater continues its spring season with two fairy-tale performances. "Goldilocks and the Three Bears" (with guest appearances by the "Three Little Pigs" and "Little Red Riding Hood") starts at 11:30 A.M. A sing-along, "Puff the Magic Dragon," starts at 2:30 P.M. • Saturdays and Sundays through Memorial Day weekend; 462 Columbus Ave., at 82nd St. (212-874-3297); $7.

Conjunction Junction
New York Youth Theater presents a show that'll bring parents back to the days of H.R. Pufnstuf and clarify some confusing classroom lessons for the kids: "Schoolhouse Rock Live Jr." • Through 5/20; Fridays at 7 P.M., Saturdays at 2 P.M. and 7 P.M., and Sundays at 3 P.M.; 593 Park Ave., at 64th St. (212-888-0696); $12.

And They're Off
The Thoroughbreds might be gearing up for a run at Belmont this season, but it's the human mutts who will be racing to the track for the Belmont Stakes Fair. Entertainment includes Korky the Clown Prince of Magic, Grandpa Kratchet's Puppet Show, and an exotic petting zoo. More than 50 rides and carnival attractions, including racing and high-diving-pig acts. • Through 5/6, Fridays 5 P.M. to midnight, Saturdays and Sundays noon to midnight; Hempstead Turnpike and the Cross Island Parkway in Elmont (516-293-4242); $5.

French Balloonacy
Recounting the story of lonely Pascal, a little boy who befriends a balloon, the Scottish Visible Fictions Theatre Company comes to Long Island to present the classic, *The Red Balloon,* in a kid-friendly one-hour performance. • 4/29 at 3 P.M.; Tilles Center for the Performing Arts, Long Island University, C.W. Post Campus, Route 25A, Brookville (516-299-3100); $18.

It's in the Stars
Three girls, all named Joanna, are born on the same day and share a mysterious connection. *Star Sisters,* a Swedish children's film, which runs 80 minutes, includes English subtitles that are also read aloud by local actors. The film deals with childhood loneliness and the joy of friendship. • 4/27 at 10:30 A.M.; Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4130, ext. 1); $4.

Astronomy to Dinosaurs
The Alley Pond Environmental Center has little-kid stuff and big-kid stuff happening on April 28. In the morning, from 10 A.M. to noon, is "Dino-Mite Dinosaurs," where preschoolers will learn how the ancient giants lived, make a dino-craft, and go on a pretend archeological dig. In the evening, from 7:30 to 9:30 P.M., elementary-school-age kids will learn about constellations, planets, meteors, and how a telescope works in "Looking for Great Stars in Springtime Skies." (Look for the Orion Nebula.) • 228-06 Northern Blvd., Douglaston (718-229-4000); "Dinosaurs" is $10, "Stars" is $10, $7 for kids 7 to 12.

Because You're Really Smart
Get a clue. Your kid is waiting for you to give him paws-up that you got tickets for *Blue's Clues Live* at Radio City. The musical production sends Steve and the audience in search of the most spectacular place of all. The quest takes them through Storybook Forest and outer space to discover the answer. Handy Dandy Notebooks and crayons supplied. This is a great show for kids who can't sit still. • Through 4/27, Sixth Ave, at 50th St. (212-307-7171); $26–$45.

Elementary Reading
In his first novel for kids, author Michael Laser nails the voice of a sixth-grade New Yorker, circa 1963. The coming-of-age tome, *6-321* (Atheneum), reads like the boy's version of Judy Blume's *Are You There God? It's Me, Margaret.* • At bookstores.

Sleeping Beauty
The Swedish Cottage Marionette Theatre in Central Park shows its updated production of *Sleeping Beauty.* The scenery, part of which was designed to resemble the Park's Belvedere Castle, is a perfect backdrop for marionette unicorns, multi-cultural fairy godparents, and a giant snapping turtle, alongside good and evil princes. • Tuesdays through Fridays at 10:30 A.M. and noon, Saturdays at 1 P.M; through 6/30, Central Park at W. 81st St. (212-988-9093); $5, $4 for kids.

Gumby's Back
Step into the magical world of children's books when "Gumby's World: Adventures Into Books" comes to the Brooklyn Children's Museum. Kids can enter a cave to learn about fossils and ancient symbols of communication. Or how about climbing aboard a spaceship and mapping out a voyage? At the Creation Station, learn how books are made and author one of your own. • Through 6/29; 145 Brooklyn Ave. (718-735-4400); $4.

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TRAVEL

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East Hampton Weekly Rental
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Ask LaLa

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It is always in your best interest to price the apartment closer to the true market value. An overpriced apartment takes longer to sell, and it is also likely to sell for less. It becomes a "stale" property- not "fresh" or a novelty. Informed buyers will compete for apartments that are close to market price and may be turned off by an inflated price. By having a market asking price, you insure competition, and you may receive a higher bid.

To choose between brokers with a variety of comparable sales appraisals, you may want to do more research on the brokers themselves. Get references, and find out if previous sales clients were satisfied. Another possibility is to get an independent appraisal from an appraiser.

LaLa Wang is CEO of New York City based MLX.com, a residential real estate community and technology company connecting consumers and professionals. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

Broker of The Week

Marcia Rosen-House

Vice President/Associate Broker, Bellmarc Realty

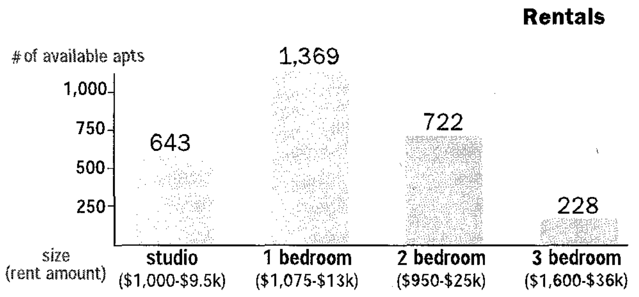
A resident of the Gramercy Park neighborhood for over twenty years, Marcia Rosen-House is a residential neighborhood specialist. Following a lengthy career in the apparel industry, Marcia was ready for new challenges, and found selling real estate in the city she loves to be a good match. "Moving from clothing people to housing people is not such a stretch", she says. "Both are necessities of life, but both have a very personal aspect because the choice expresses a person's individuality." Marcia's dedication to housing New Yorkers extended to a fund-raising effort for Habitat for Humanity a few years ago. She was able to enlist many generous Bellmarc Realty colleagues as volunteers to staff a show home for a day, a natural for real estate agents.

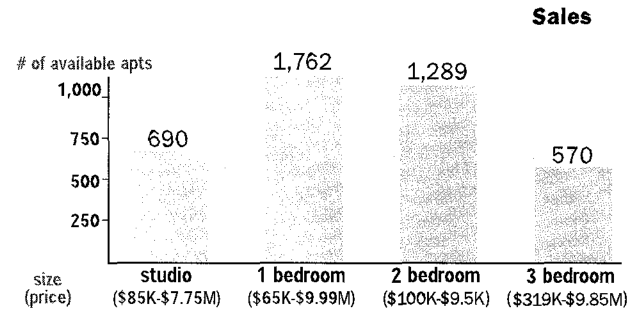
Marcia has successfully represented both buyers and sellers throughout Manhattan, but finds working her Gramercy neighborhood particularly satisfying because she sees happy past and present clients daily. Over half of her business comes from referrals- a strong proof of client satisfaction. She is the resident specialist for the art deco gem Gramercy House, where she has lived for over a decade and placed many of her neighbors.

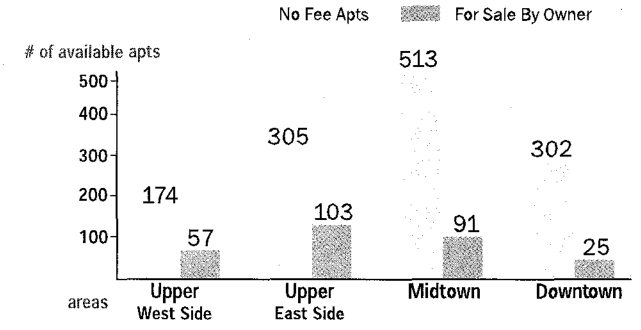
Marcia and her clients have been mentioned in the New York Times "Habitats" and "Recent Sales" columns, and in the New York Observer "Manhattan Transfers" column. If you want to buy or sell with a broker who is sensitive to your needs and is dedicated to results, Marcia is a proven performer.

Contact Marcia Rosen-House at 212-688-8530 x 214 or visit the Bellmarc Realty website at www.Bellmarc.com.

MLX Market Watch







Top 5 Brokerages by Current Aggregate Sales Exclusives

Company Names	Sales Exclusives
1. Douglas Elliman	$908,522,125
2. Corcoran	$854,100,000
3. Halstead Property Co.	$109,316,646
4. I.T. Properties	$102,095,000
5. Bellmarc Realty	$100,581,900

*as based upon listings provided to MLX database

Date: As of April 13, 2001. *Source:* BrokersNYC.com

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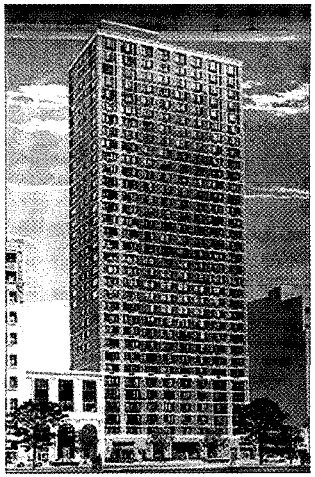

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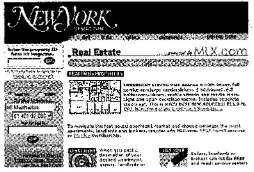

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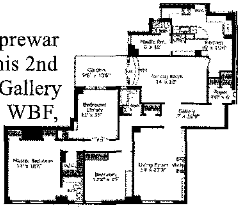

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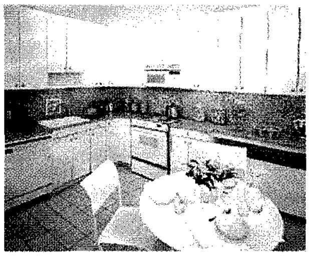

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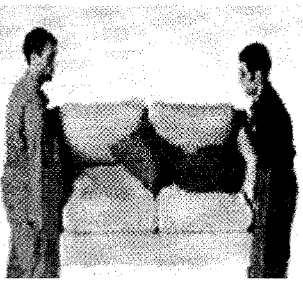

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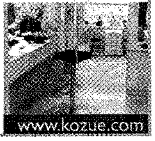
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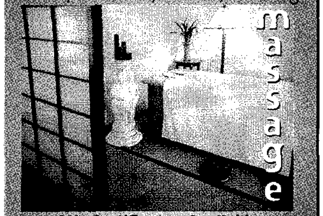

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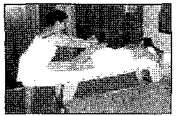

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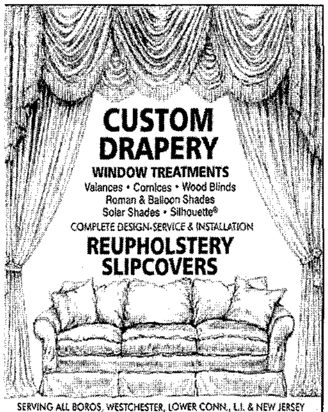

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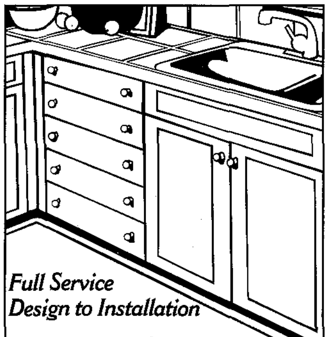

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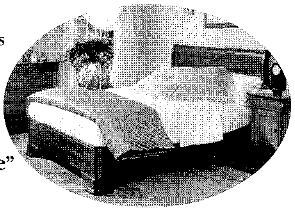

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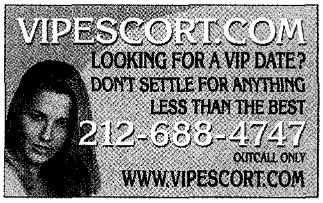
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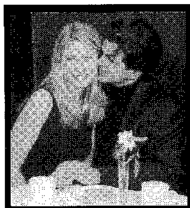

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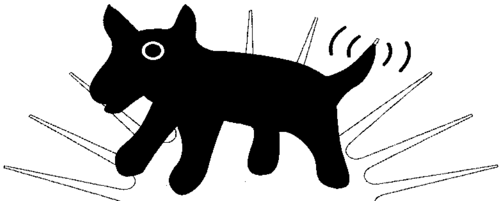

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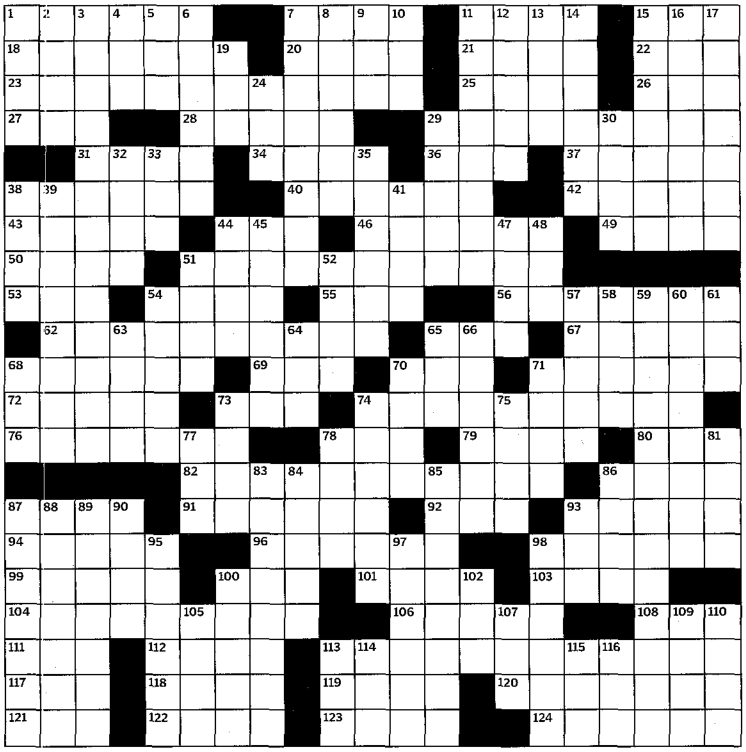
'Explaining the Directory'

'Cue' Crossword by Maura B. Jacobson



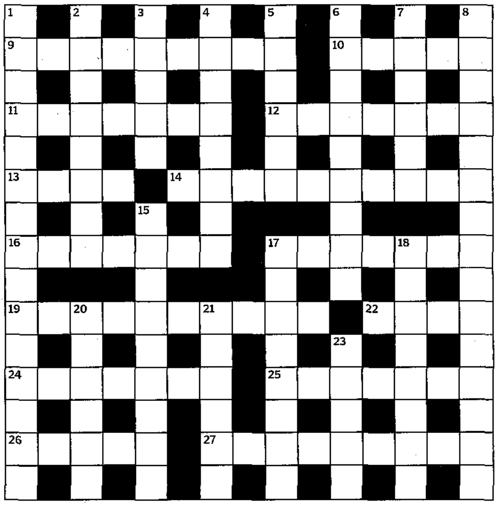
ACROSS

1 Magazine editions
7 Mosque official
11 Better than better
15 East of Nor.
18 Airing more of the latest events
20 PBS science series
21 Henri's feminine ending
22 Photographs, informally
23 Amicable TV producer
25 At that time
26 Corp. abbr.
27 Lout
28 Stick out like —— thumb
29 Candid diarist
31 Feds
34 Pinta's sister ship
36 One of the Flemings
37 "Frasier" dog
38 The big leagues
40 Let know
42 Het up
43 In unison
44 Fen
46 Deeps
49 Monster's loch, perhaps
50 "—— It Romantic?" (Rodgers-Hart tune)
51 Better-protected newscaster
53 Goat's remark
54 Country-club sport
55 Yang's complement
56 Buys into a poker game
62 Unrelenting musician
65 Subway line to B'klyn
67 Modern Persian
68 Rhett's rival
69 Ninny's consonants
70 Pod holding
71 Within
72 Airline to Venezuela
73 Hog's habitat
74 Less-tame actor
76 Kevin's "American Beauty" co-star
78 Belfry pest
79 To —— (precisely)
80 *Numerical prefix*
82 Robust novelist
86 Having been chopped down
87 Certain punches
91 Oil-based chemical salt
92 Am. Legion member
93 Backless sofa
94 Regions
96 Hawkeye of "M*A*S*H"
98 Raids
99 Whooping bird
100 Ward heeler
101 Poet Teasdale
103 City near Utah Lake
104 Royal talk-show host
106 Claw
108 Rearward, at sea
111 *She never had a mother*
112 Give off
113 Gaunt country-singer
117 It paves the way
118 Invitation word
119 Malaria symptom
120 Feeling of joy
121 Stallone's nickname
122 Peter, Paul, or Boris
123 Shea nine
124 Not including

DOWN

1 Facts, briefly
2 Antitoxins
3 Speedy satirist
4 Utilize
5 "Ich bin —— Berliner": J.F.K.
6 Four-door cars
7 Encroach on another's rights
8 Rita who played Anita in "West Side Story"
9 Street-sign abbr.
10 1979 Mel Gibson car-action movie, with 115-Down
11 Traitorous act
12 Fictional Frome
13 British carbine
14 OPEC ship
15 Loom rod
16 The Pooh, and others
17 Surpasses
19 *Initials of Jekyll's creator*
24 Hither's go-with
29 Drum-corps tootler
30 Server's edge, in tennis
32 Sight in les Alpes
33 *Before, to Keats*
35 Cataclysmic type of bomb
38 Injure grievously
39 John Wilkes Booth, for one
41 Sacred image of a saint
44 Neighbor of Java
45 Counterbalance
47 Without ice, at the bar
48 Thesaurus entry: abbr.
51 Electronics biggie
52 Scandinavian rugs
54 Like Gatsby
57 Slight coloration
58 Gaelic dialect
59 Canonized actress
60 In progress
61 Jack Horner's fare
63 Otherwise
64 No matter which
65 Barbara —— Geddes
66 Title for Butterfly or Bovary
68 Second Mrs. Sinatra
70 Heart of the matter
71 Enrages
73 *Close hermetically*
74 Hoses down
75 State: Fr.
77 Despite the fact that, for shor
78 Computer-memory unit
81 Hostelries
83 Press-conference attendee
84 Every twenty-four hours
85 Surpluses
86 Take on workers
87 Suit tops
88 Part of E.T.A.
89 Greasy-spoon restaurant
90 Warbled
93 Palme ——, Cannes film award
95 Choose
97 Racket-stringing cord
98 Caress
100 —— donna
102 In the manner of
105 Andy's radio sidekick
107 Lode load
109 Broadway dud
110 *Portable dwelling*
113 Melodramatic actor
114 Years since birth
115 See 10-Down
116 Kin of et al.

The 'Guardian' Crossword Set by Rufus



ACROSS

9 Can anyone disguise such vexation? (9)
10 Problem child. (5)
11 In-law embracing divorcee? That's not quite right. (7)
12 Dull publicity men I take into account. (7)
13 Ones needing reform—they don't agree. (4)
14 It's cold in the country—you need a fur. (10)
16 Broken satchel fastenings. (7)
17 One found in open ward? (7)
19 Just fancy! (10)
22 Leisure facility. (4)
24 This month a worker's dependent on tick. (7)
25 Well-known Russian cocktail. (7)
26 One's caught in a trap once more. (5)
27 *Feline needs a pick-me-up when in a* coma. (9)

1604

DOWN

1 It's a break for most workers but you can't bank on it. (8,7)
2 There's profit to be made in street repair. (8)
3 How some musicians play Bach first then The Four Seasons. (2,3)
4 Quickly grasps fragments of songs. (8)
5 Restrain and punish a pupil. (4,2)
6 Shots that come off. (9)
7 Republic is setting up a king. (6)
8 Our main trading organisation. (8,7)
15 Victor takes girl endless celebratory wine. (9)
17 Fellow actor? (8)
18 Demanding much in either effort or money. (8)
20 It's capital as a sun resort. (6)
21 Announcement to put up in a French resort. (6)

Solutions to last week's puzzles appear on page 83

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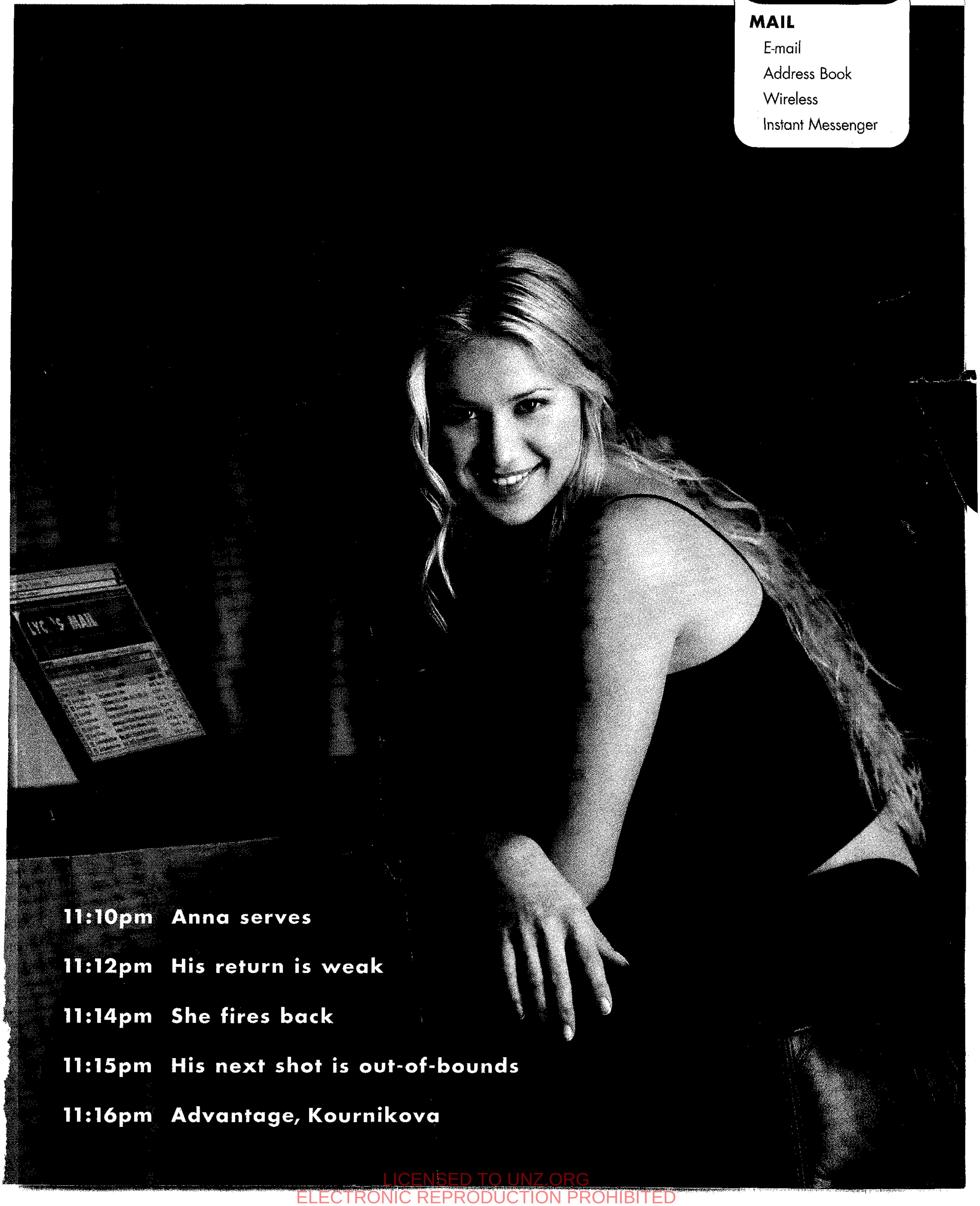


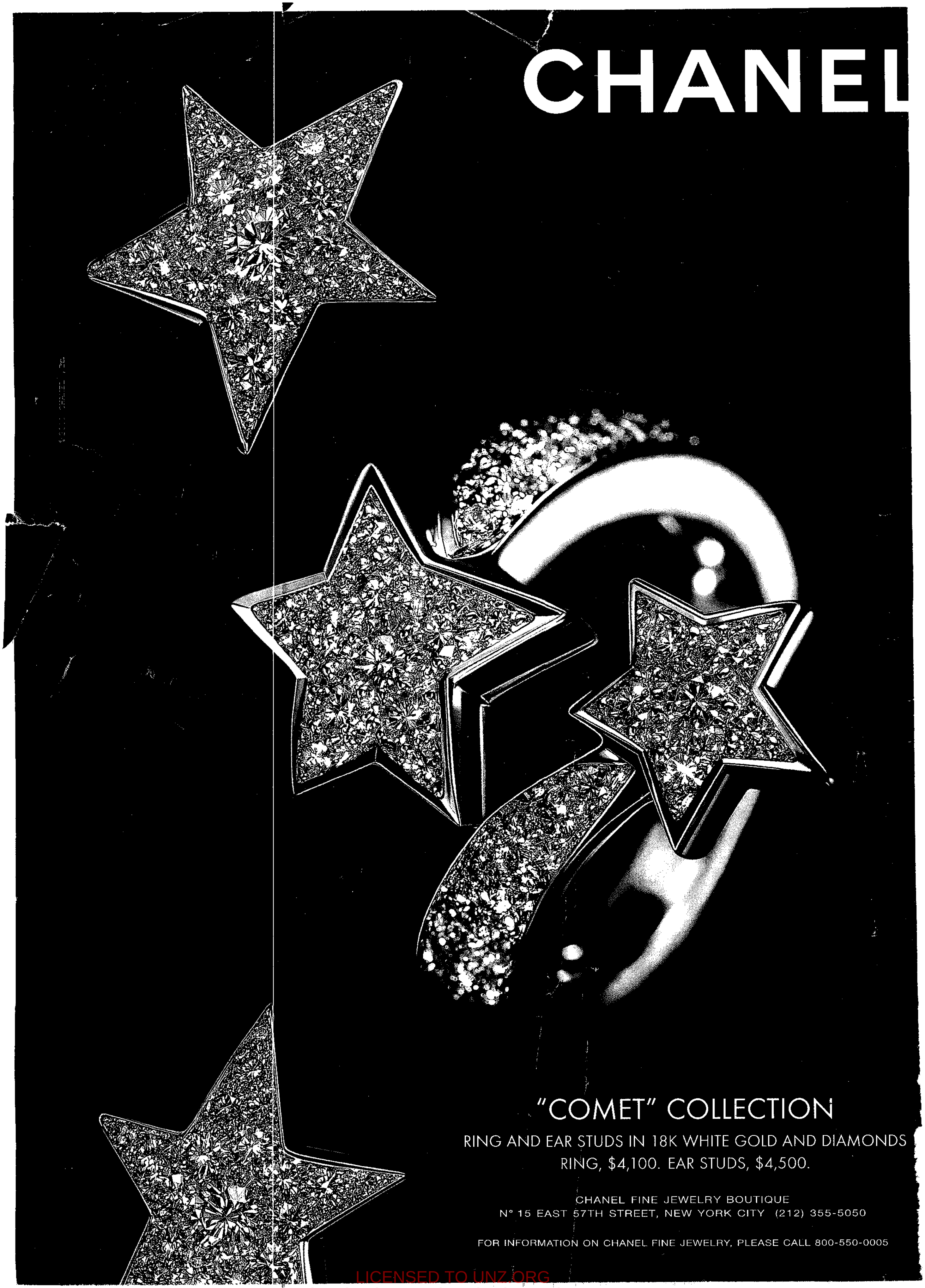
11:10pm **Anna serves**

11:12pm **His return is weak**

11:14pm **She fires back**

11:15pm **His next shot is out-of-bounds**

11:16pm **Advantage, Kournikova**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